

# MUSICAL AMERICA

Founded in 1898 by JOHN C. FREUND

## STADIUM LAUNCHES ITS TWENTY-THIRD OUTDOOR SEASON

First Three Weeks of Concerts Bring Premieres of New American Works by Harris, Still and Schuman

### Brahms Cycle Given

**Noted Singers and Instrumentalists Appear—Rodzinski, Smallens, Kostelanetz and McArthur Conduct—Ballet Programs Attract**

THE New York Philharmonic-Symphony began its twenty-third season of outdoor summer concerts at the Lewisohn Stadium on the evening of June 20 under the baton of Dr. Artur Rodzinski and with Rudolf Serkin as soloist, inaugurating a cycle of programs of music by Brahms. Within the next three weeks, world premieres were given to three American works by Roy Harris, William Schuman and William Grant Still; other compositions were performed for the first time at the Stadium; noted singers, instrumentalists and conductors drew large audiences; programs of national music added to the attractiveness of the fare; and ballet evenings again stimulated interest.

#### Serkin Plays at Opening

Prefaced by 'The Star Spangled Banner', the opening program was devoted to music by Johannes Brahms, beginning with the Variations on a Theme by Haydn. Mr. Rodzinski, in his initial appearance at the Stadium, proved to be an excellent conductor of outdoor concerts, which make different demands upon players and conductor, it is obvious, than indoor ones, with their more favorable acoustical surroundings.

Mr. Serkin, playing the B Flat Piano Concerto, conquered the enormous technical difficulties which that work presents, with his customary vitality and spirit. The depth of his musicianship was everywhere in evidence, but most notably in the slow movement. In response to torrents of applause, he offered Mendelssohn's Rondo Capriccioso as an encore. Sam A. Lewisohn read a telegram at intermission-time from Mayor LaGuardia, his co-honorary chairman, in which the Mayor expressed his regret at not being able to attend the opening, the first he had missed in twenty years. In his address of welcome, Mr. Lewisohn contrasted the concert and its setting with the scene in Europe. The reading of the C Minor Symphony, which completed the program, was lucid and finely proportioned yet was not deficient in either spirit or sonority.

A concert dedicated to French composers was given under the baton of Dr. Rodzinski on the evening of June 21 when

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## Transferring Title to Metropolitan Opera



Wide World

OFFICERS AND DIRECTORS SEE TITLE TO OPERA HOUSE PASS TO ASSOCIATION FROM REAL ESTATE COMPANY

TITLE to the Metropolitan Opera House passed, on June 28, to the Metropolitan Opera Association, Inc., at a meeting attended by officers and directors of the association and of the Metropolitan Opera and Real Estate Company, which heretofore owned the property and leased it to the producing company. Cornelius N. Bliss, chairman of the association, acted for the Opera Association and G. Beekman Hoppin for the Real Estate Company.

In the photograph above, Mr. Bliss turns over one of the bonds to Mr. Hoppin. Left to right, seated are: Mr. Bliss, Mr. Hoppin, Lucrezia Bori, a director of the Metropolitan Opera; Paul D. Cravath, late president of the Metropolitan Opera; Mrs. August Belmont, a director, and Edward Johnson, general manager.

Standing, left to right, are: George A. Sloan, chairman of the executive committee of the Opera Association and chairman of the Metropolitan Opera Fund; Frank N. Dodd, secretary of the Metropolitan Opera and Real Estate Company; Earle R. Lewis, assistant general manager of the Metropolitan; Allen Wardwell, a director; Leon Lauterstein, general counsel for the association; Frank Garlochs, treasurer; Harold W. Hoyt, president of the Title Guarantee and Trust Company; and Edward Ziegler, assistant general manager of the Metropolitan Opera.

In May, the association's board of directors voted to exercise an option granted by the Metropolitan Opera and Real Estate Company, owners of the building, to buy the opera house for \$1,970,000. The association agreed to pay immediately \$500,000 in cash out

of more than \$1,000,000 raised in its recent "save the opera" crusade.

Of the \$1,470,000 still to be paid, the association will undertake the obligation of \$1,000,000 in bonds secured by a mortgage on the building and assume an outstanding first mortgage of \$470,000.

The transfer of title, while merely a formality, gives the signal for an extensive renovation program that will greatly alter the appearance of the Opera House. The alterations are expected to be completed before the opening of the next season in December.

## ROBIN HOOD DELL OPENS ELEVENTH SUMMER SERIES

Pons, Moore, Amansky, Levant and Lewis Are Among Soloists Heard—Ballet Theater Gives Two Programs

### 'Carmen' Performed

Rose Pauly Sings Title Role in Opera for First Time in America—Ormandy, Smallens, Sebastian, Kostelanetz and Byrns Conduct

PHILADELPHIA, July 10.

PHILADELPHIA'S 1940 Robin Hood Dell season, the eleventh, was inaugurated before a capacity audience with an all-Tchaikovsky program on June 18, Eugene Ormandy, conductor of the Philadelphia Orchestra and honorary musical director for the Dell concerts, leading the ninety instrumentalists constituting this year's ensemble in fine readings of the 'Pathétique' Symphony, 'Romeo and Juliet' Overture, and the '1812' Overture (with cannon). Nearly seventy in the 1940, Dell organization are members of the Philadelphia Orchestra.

The occasion had its patriotic note in performances of 'The Star Spangled Banner' and 'America' and there were addresses by Samuel R. Rosenbaum, president of Robin Hood Dell Concerts, Inc.; William Fulton Kurtz, chairman of the board of directors, and Judge Eugene Alessandroni, representing Mayor Robert Lamberton.

June 19 brought Lily Pons as soloist and Andre Kostelanetz as conductor.

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## 'Pelléas' Given at Montreal Festival

Wilfred Pelletier Conducts Debussy Opera, 'St. Matthew' Passion and 'Coffee' Cantata of Bach, Beethoven Mass and Ninth Symphony—Soloists of Note Participate

By THOMAS ARCHER

MONTREAL, June 20.

THE biggest success of the fifth Montreal Music Festival was unquestionably the production of 'Pelléas et Mélisande' which was given at His Majesty's Theatre, our only legitimate one, on June 14, with Marcelle Denya, Raoul Jobin, Mack Harrell, Lydia Summers and Leon Rothier in the principal roles. It was attended by an illustrious audience with the French Minister to Canada occupying the vice-regal box. Three National

Anthems, the French, the Canadian and the British, opened the show.

The production of 'Pelléas', indeed the whole festival, it will be noted, came just in time. Had it been known that France had applied for an Armistice, the thing would undoubtedly have had to be called off. In fact, there was something miraculous in the festival being held at all. Canada is at war and the entire country concentrated upon its war effort. But Madame Athanase David and her committee valiantly declared that the festival should not only continue but should be bigger and better than ever.

#### Move to New Locale

Bigger it certainly was. Whether or not it was better than the four previous ones held in peace time may be questioned. The greatest handicap, strangely enough, had nothing to do with the war. For some reason which has never been

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ARTHUR KREUTZ WINS  
ROME PRIZE IN MUSIC

Submits Symphony in Three Movements and Orchestral Suite, 'Paul Bunyan'

The Rome Prize in musical composition has been awarded to Arthur Kreutz of La Crosse, Wis., who submitted in the annual competition a symphony in three movements, entitled 'Music for Symphony Orchestra' and an orchestral



Arthur Kreutz

suite, 'Paul Bunyan'. The symphony had its first public performance by the NBC symphony under Dr. Frank Black on June 16.

The members of the jury of award for the competition, in which thirteen contestants participated, were Leo Sowerby, chairman; Philip James, Roger Sessions, Albert Stoessel and Randall Thompson.

The term of this fellowship, which was endowed by the late Frederic A. Juilliard, is two years, beginning on Oct 1, 1940, and its estimated value is \$4,000.

Kreutz has received the diploma of the Royal Conservatory in Ghent, Belgium, a B. M. in music at the University of Wisconsin and an M. A. at Columbia University. He joined the faculty of Teachers College at Columbia University in February, 1939, and since Jan. 1, 1940, has been instrumental director and conductor of orchestra at Georgia State College for Women.

Kreutz studied violin with his father, Cecil Burleigh, and John Meganck, a Belgian, and in Ghent with Henri Gadeyne.

In composition, though largely self-taught, he has also received instruction from Burleigh, Edward Stringham, Roy Harris and Sigfrid Prager. His first string quartet, Op. 2, was played at the Southern California Festival of the Allied Arts in 1935.

## ASHEVILLE, N. C., PLANS MOZART FESTIVAL

ASHEVILLE, N. C., July 10.—The Asheville Mozart Guild, Thor Johnson, director; Mrs. W. H. Davis, chairman; Clifford Bair, opera director, and Joseph DeNardo, assistant director, will sponsor a series of four concerts devoted to chamber, symphonic, choral and operatic music from Aug. 26 to Aug. 28. The closing event will be a performance of 'Così fan Tutte', sung in English. The Raleigh String Quartet, Asheville All Souls' Choir, Festival Symphony and opera group will participate.

## South America Hails Toscanini and NBC Symphony

## Maestro Returns to Rio Where He Made Debut as Conductor in 1886, Leading Two Concerts There and One in Sao Paulo at Opening of Tour

RIO DE JANEIRO, June 20.—After an absence of fifty-four years from Rio de Janeiro, Arturo Toscanini returned to conduct the NBC Symphony at the Municipal Theatre on the evening of June 13. The event was one of exceptional brilliance.

It was not the inexperienced young man who made his debut as conductor in 1886 in the old Lyric Theatre, appearing before the Brazilian public, but a smiling and engaging white-haired Maestro, hardly looking the part of the tyrant he is so often pictured to be. When he entered the stage he received one of the greatest ovations any Brazilian public has ever accorded an artist. He seemed greatly moved.

The first program included the Overture to 'Cenerentola' by Rossini; Beethoven's 'Eroica' Symphony; 'Congada' by Mignone; 'Die Moldau' by Smetana; the 'Queen Mab' Scherzo by Berlioz; the 'Good Friday Spell' from 'Parsifal' and Prelude to 'Die Meistersinger' by Wagner.

## Gomes's Daughter Hears Concert

The second concert, on June 14, was, if possible, an even greater success. Schubert's C Minor Symphony began the program. The second part opened with the 'Moto Perpetuo' of Paganini-Molinari and Brahms's Variations on a theme of Haydn followed. However, the honors of the evening went to the performance of Ravel's 'La Valse'. Never has such a beautiful and transparent execution been heard here. It was acclaimed by a burst of wild enthusiasm. The last work upon the program



Arturo Toscanini with Mrs. Toscanini Are Met at Rio de Janeiro by Bidu Sayao, Brazilian Soprano (Left)

was the Symphony from the 'Guarany' by Carlos Gomes, a work dear to the Brazilian heart. Although heard hundreds of times by the public, in the hands of Toscanini it became incredibly brilliant and surpassed all expectations. Gomes's daughter, Itala, who was in the audience, exclaimed: "If my father could have witnessed this!"

Leaving Rio at midnight after the concert on June 14, Toscanini and the symphony arrived in Santos on board the Brazil at one o'clock on Saturday. Among the many people waiting to welcome the Maestro were the Brazilian pianists Souza Lima and Guiomar Novaes, who talked to him while the boat

docked. Putting aside his habitual reserve, Toscanini talked to reporters and referred to the enthusiasm with which his concerts had been received in Rio.

The concert at the Municipal Theatre in Sao Paulo on the night of June 15 repeated the extraordinary performances, in part, of the night previous. The admirable lightness of the Overture to 'The Barber of Seville' by Rossini; the Dionysian qualities of the Beethoven Seventh, the grace of Weber's 'Invitation to the Dance', and the sprightliness of the Scherzo from Mendelssohn's 'A Midsummer Night's Dream' won prodigious applause.

MARGARET E. STEWART

## YOUTH ORCHESTRA

## To Tour Atlantic Seaboard Before Sailing to Latin-America—Lists Members

With the completion of auditions for the personnel of the All American Youth Orchestra, Leopold Stokowski, conductor, an announcement of a revised itinerary of the orchestra's forthcoming good-will tour of Latin America was made known by Michael Myerberg, manager of the orchestra.

Sailing from New York on July 26 on the Uruguay, after a week's inaugural tour of the leading cities on the Atlantic seaboard, Mr. Stokowski and the orchestra will give the first of their concerts on the tour proper on Aug. 7 and 8 in Rio de Janeiro and on Aug. 9 and 10 in Sao Paulo, Brazil, proceeding thence to Buenos Aires, which will be the orchestra's headquarters for a fortnight. In addition to the concerts in the Argentine capital, there will be appearances within the latter fortnight of August in Rosario, Argentina, and in Montevideo, Uruguay.

## Consider Alternative Routes

Beyond August and the Argentinian engagements, two alternative routes are under consideration, due to the war's disruption of shipping schedules on the west coast of South America. Either the orchestra will cross the Andes and play up the west coast in Santiago and Valparaiso, Chile; Lima, Peru; Guayaquil, Ecuador; and Panama; or return

## REVISES ITINERARY

engagements will be played over the east coast route. In either case, the tour will conclude with engagements in Ciudad Trujillo, Dominican Republic.

The ensemble will return to the United States between Sept. 17 and 23. Before sailing the orchestra will give public concerts at Atlantic City (where they will also rehearse) on July 21; in Washington on July 23; Baltimore, July 24, and New York City on July 25.

The personnel of the All American Youth Orchestra, players chosen by auditions held throughout the United States, is as follows:

Joseph Mariano, Pittsburgh, Pa.; Albert Tipon, New York City; Sylvia Ruderman, Los Angeles; John Bitter, Miami, Fla.; Ralph Gomberg, Philadelphia, Pa.; Ezra L. Kotzin, Rochester, N. Y.; Charles Gilbert, Philadelphia, Pa.; William McCormick, Philadelphia, Pa.; Martin Zwick, Brooklyn, N. Y.; Emil Schmachtenberg, Cincinnati, O.; Schoenbach, Philadelphia, Pa.; Franklin M. Biskey, Washington, D. C.; Manuel Zegler, Philadelphia, Pa.; Mason Jones, New York, N. Y.; William Sanberg, Dallas, Tex.; Helen Kotas, Chicago, Ill.; James Chambers, Trenton, N. J.; Joseph Freni, Cleveland, Ohio; Warren W. Eason, Mount Vernon, N. Y.; James Tamburini, Philadelphia, Pa.; Sydney Baker, Brooklyn, N. Y.; Wm. B. Horner, Jr., Detroit, Mich.; Dorothy Ziegler, Rochester, N. Y.; Edward M. Kleinhammer, Chicago, Ill.; Cole, West Virginia; Philip Silverman, Washington, D. C.; Edna Philips, Germantown, Pa.

Lynn Wainwright, Phila., Pa.; Paul Shure, Phila., Pa.; Jacques Margolies, Jackson Heights, N. Y.; John Coppin, Sacramento, Cal.; Leonard Sorkin, Highland Park, Ill.; Veda Reynolds, Phila., Pa.; Roberta Groninger, Arcadia, Cal.; Rena Robbins, Van Nuys, Cal.; Julius Schulman, Brooklyn, N. Y.; Betty Jane Atkinson, Pittsburgh, Pa.; Marvin Limonick, Los Angeles, Cal.; Herbert Baumel, Brooklyn, N. Y.; (Miss) Kay Rickert, Washington, D. C.; Harrison Reynolds, Stillwater, Okla.; George Zazofsky, Roxbury, Mass.; Irving Ilmer, Indianapolis, Ind.; James Barron, Minneapolis, Minn.; George Kast, Van Nuys, Cal.; Milton Wohl, Baltimore, Md.; Eliza-

beth Waldo, Hollywood, Cal.; Geraldine Peterson, Portland, Ore.; Thurston Johnson, Chicago, Ill.; Isadore Irwin, Eisenberg, St. Louis, Mo.; Dorothy DeLay, Bronx, N. Y.; Elizabeth Rydner, Seattle, Wash.; Marlyn Crittenden, Springfield, Mass.; Robert Konrad, New York City; Rex Clark, Kirkwood, Mo.; Robert Gross, Colorado Springs, Colo.; Julian Salkin, Indianapolis, Ind.; Harold R. Coletta, Bridgeport, Conn.; Sam Singer, New York City; Myer Bello, Oklahoma City, Okla.; Sanford Schonbach, New York City; Milton Thomas, New York City; Vincent Mauricci, Minneapolis, Minn.; Dorothy Fennell, Rochester, N. Y.; William Schoen, Rochester, N. Y.; Ralph Herch, Brooklyn, N. Y.; Norman Earl Lamb, San Jose, Cal.; Joseph Druian, Dallas, Tex.; Seymour Barab, Chicago, Ill.; Klenz, Chapel Hill, N. C.; Elizabeth Ann Stratton, Wichita, Kansas; Channing Robbins, Van Nuys, Cal.; Jean Schroeder, New York City; Martha McCrory, Quincy, Ill.; Mary Hughson, Berkeley, Cal.; Norman Goss, Pasadena, Cal.; Sam Mayes, Philadelphia, Pa.; Ray Siegel, Chicago, Ill.; Harold Siegel, Chicago, Ill.; Henry Portnoe, Dorchester, Mass.; Samuel H. Hollingsworth, Birmingham, Ala.; Willie Page, Rochester, N. Y.; Ferdinand Maresch, Cleveland, Ohio; Harold Limonick, Los Angeles, Cal.

## Stokowski to Conduct Youth Orchestra in Stadium Concerts

LEOPOLD STOKOWSKI will conduct the All American Youth Orchestra in its first New York concerts at the Lewisohn Stadium on the evenings of July 25 and 26. It will be Mr. Stokowski's first appearance at the Stadium. A percentage of the receipts of both performances will go to war relief and prices have been raised for the two concerts. Directly after the second program the orchestra will sail for Uruguay.

A committee of sponsors for the farewell concerts at the Stadium is being organized by Mayor LaGuardia, New York sponsor for the orchestra.

# Tchaikovsky in America: As Told in His Diary

(Excerpts compiled by Alexander Bedenkov)

**First a Bath, Then a Walk on Broadway—His Meeting with Damrosch, Who Played Scotch Songs for Carnegie—Admiration for Dresses of Ladies in Central Park—Vexed by Reporters' Descriptions—Rehearsals and Performances—Stage-fright on His Fifty-first Birthday**

**I**N this year of widespread recognition of the centenary of the birth of Peter Ilich Tchaikovsky (born May 7, 1840, died Nov. 6, 1893), details of the great Russian composer's visit to America at the height of his career are of particular interest, though little remembered. He arrived on April 26, 1891, and departed on May 21 of that year, participating as a conductor of his own music in the festival with which Carnegie Hall was opened and also conducting in Baltimore and Philadelphia. His fifty-first birthday was celebrated in New York. On that day he had to conduct his Third Suite.

As Walter Damrosch has pointed out in his memoirs, 'My Musical Life', Tchaikovsky "was virtually the first of the great living composers to visit America" and "the public received him with jubilance".

#### Damrosch Recalls Tchaikovsky's Visit

"In the spring of 1891", the Damrosch book recalls, "Carnegie Hall, which had been built by Andrew Carnegie as a home for the higher musical activities of New York, was inaugurated with a music festival in which the New York Symphony and Oratorio Societies took part. In order to give this festival a special significance I invited Peter Ilich Tchaikovsky, the great Russian composer, to come to America to conduct some of his own works. In all my many years of experience I have never met a great composer so gentle, so modest—almost diffident—as he. We all loved him from the first moment—my wife and I, the chorus, the orchestra, the employees of the hotel where he lived, and of course the public. He was not a conductor by profession and in consequence the technic of it, the rehearsals and concerts, fatigued him excessively; but he knew what he wanted and the atmosphere which emanated from him was so sympathetic and love-compelling that all executants strove with double eagerness to divine his intentions and to carry them out. The performance which he conducted of his Third Suite, for instance, was admirable, although it is in parts very difficult".

When he arrived on the French steamship *La Bretagne* on April 26 he had his first experience with American reporters, one of whom wrote that "as a composer Tchaikovsky holds a position in Russia equal, if not superior to Rubinstein himself", a reminder of how much more important Rubinstein's compositions seemed in the 'nineties than they do today. By way of personal description, the same reporter wrote that "the traveler carries his years well, and, but for the white in his beard and hair, looks every whit ten years younger than his biographers rate him". Tchaikovsky's love of singing was given a prom-

inent place in that first interview. "I was seventeen years of age", he is quoted as saying, "when I made the acquaintance of my singing master, Piccioli, and his influence over me was enormous. Up to this day I hear the melodies of Bellini with tears in my eyes".

Tchaikovsky kept a diary throughout his American visit, and from this diary Alexander Bedenkov, author of the article on 'The Cheerful Side of Tchaikovsky', which appeared in the May 25 issue of *MUSICAL AMERICA*, has compiled excerpts that show the composer's personal reactions to the experiences he underwent in this country and the personalities he encountered.

#### Excerpts from Composer's Diary

The following is a translation of Tchaikovsky's own entries in this diary of his American stay:

*April 26, 1891: Arrived in New York, the wearisome voyage over. After our vessel had been secured by mooring I went on shore and was welcomed by M. Reno,<sup>2</sup> his wife and daughter, and Messrs. Hyde<sup>3</sup> and Meyer.<sup>4</sup> They helped me much with finishing some formalities at the customs-house, set me in a carriage side by side with lovely Alice, Reno's daughter, and we drove to Hotel Normandie. All the way, though I was tired, we held animated conversation.*

*Having lodged me in the hotel, my obliging companions left me alone to take a good rest. I was surprised to find that the man who was to wait upon me during my stay in the hotel spoke Russian. His name was Max, and he told me confidentially that all this had been arranged by Mme. Reno. What kind attention!*

*I took a bath, changed my clothes and went down to the restaurant to eat. After lunch, went out and, finding myself on famous Broadway, took a walk. It was Sunday and Broadway was not so bustling as I had expected. Met many colored people.*

*April 27: In the morning wrote some letters while waiting for visitors. Meyer came first. He is a very nice man. Soon afterward two reporters came and began to ask me many questions. Then came Reno, who informed me that I was expected in Music Hall for rehearsal.*

#### Meeting with Damrosch

*After getting rid of reporters we—Reno, Meyer and I—walked to Music Hall. The building is magnificent. The rehearsal was drawing near its end—the orchestra was finishing the finale to Beethoven's Fifth Symphony. Mr. Damrosch, without a coat, conducted the orchestra.<sup>5</sup> He seemed to be a very fine man.*

*When the symphony was over I made my way to Damrosch, but was forced to stop in order to answer a clamorous greeting from the orchestra. Damrosch delivered a short speech. Again, cheering. I was able to prepare with the orchestra only the first and third parts of my Suite. The orchestra is excellent...*

*After the rehearsal I went with Meyer to Broadway to take a walk. Meyer helped me buy a hat. We visited Hoffman's famous bar, where we took lunch.*

*The next day, made a return call upon Reno. Was received with open arms. Mme. Reno and her daughters are charming. After some time, went with Reno to Dam-*

<sup>2</sup>P. I. Tchaikovsky kept his diary after the old-style Julian calendar. The difference between that and the newer Gregorian calendar at that time was 12 days, so that the date April 26 was written by him as April 14.

<sup>3</sup>Morris Reno, president of the Music Hall Company in New York.

<sup>4</sup>President of the Philharmonic Society of New York.

<sup>5</sup>Representative of the Knabe piano factory.

<sup>6</sup>Before the Revolution there was a rule in Russia that no man should venture to appear without a coat in any public place.



Scenes at the Carnegie "Music Hall" at the Time of Its Opening and Tchaikovsky's Visit, from Drawings by W. P. Snyder in "Harper's Weekly". Upper Left, the Entrance. Upper Right, the Lobby. Below, the Interior. Inset, Tchaikovsky.

rosch. This day was given up to visits. Damrosch was glad to see me. He introduced me to his young wife. Only a year ago he was married to the daughter of a business man. Soon Reno took leave of us and I was invited to stay for dinner. We three dined together.

Toward evening we all went to see Andrew Carnegie, who was waiting for us. Cordial welcome. I was introduced to Mme. Carnegie, a charming lady. Carnegie once was in Russia. He adores Moscow, but, besides Moscow, loves Scotch songs. Quickly Damrosch sat down at the beautiful Steinway and played some Scotch melodies.

#### Americans Compared with French

*April 29: In the morning came a young man sent by Meyer to know whether I needed anything. I thanked him and said I needed nothing. How surprisingly obliging and attentive are these Americans! What a contrast with Paris! There everyone must treat any kindness, any courtesy, with suspicion, because under the kindness or courtesy lies a tendency to exploit. Here it is quite different. Hospitality, readiness to do one a good turn, are without any exterior motive. I like American customs, and Americans themselves, very much.*

Took a stroll on Fifth Avenue, then went to Central Park. The park is young but splendid. Saw many elegant carriages and graceful ladies. At six o'clock went with Reno to dinner party in my honor. Was surprised to find many invited guests there. Ladies were attired in sumptuous dresses. Was greeted cordially by everybody. The dining table was adorned with beautiful flowers. Near every lady's cover stood a small picture of myself. I sat between Mmes. Reno and Damrosch. Carnegie, admirer of Moscow and owner of four hundred million dollars, sat with his wife *vis-a-vis*. The dinner started at 7:30 and finished at 11:00.

*April 30: In the morning I received Ivy Ross, a journalist. At 8:30 was at the Music Hall for choral rehearsal. The chorus greeted me with applause. The members sang very well. Zeidle, the conductor, informed me that next season they would stage my 'Maid of Orleans'.*

*At four in the afternoon I was at the rehearsal again.*

#### First Concert in Carnegie Hall

*May 5: At last comes the day for my public appearance. The concert of tonight is dedicated to Andrew Carnegie as founder of Music Hall...*

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# Noted Soloists at New York Stadium Concerts



Artur Rodzinski, Conductor, "Backstage" at the Stadium



Kirsten Flagstad Sings to the Largest Audience of the First Three Weeks of the Series, While Edwin McArthur Conducts on an All-Wagnerian Program



Alexander Smallens Rehearses

(Continued from page 3)

Franck's Symphony, the Overture to 'Migration' by Thomas, Debussy's 'La Mer' and Ravel's 'La Valse' were performed. The concert was concluded with a moving performance of 'La Marseillaise'.

## 8,500 Hear Spalding Play

Albert Spalding was the soloist on the following evening in the Brahms Violin Concerto, giving a laudably sensitive interpretation. His playing revealed refinement of phrase and a notable discernment of the work's great beauty. In the first movement he employed his own difficult cadenza. The audience, a large one, of about 8,500 persons, exacted an encore,

Bach's Air on the G string, played without a conductor. Preceding the Concerto, Mr. Rodzinski led the orchestra in the Overture to Weber's 'Oberon', Strauss's 'Fledermaus' Overture, 'Tales from the Vienna Woods,' and Richard Strauss's 'Till Eulenspiegel', rounded out the program.

The fourth program on June 23 offered the Handel-Harty 'Water Music', Brahms's Second Symphony, Ravel's 'Daphnis et Chloé' (Second Suite), and the Suite from Stravinsky's 'Petruchka'.

### Robeson and New American Works

The concert on the theme of "Democracy in Music" announced for June 24 was postponed until the following evening because of rain. Two new works by American composers were introduced by Dr. Rodzinski, Roy Harris's 'Challenge 1940' for chorus and orchestra written for the occasion, and William Grant Still's ballad, 'And They Lynched Him on a Tree', for double chorus, contralto soloist, narrator and orchestra. A third work, 'Ballad for Americans' by Earl Robinson, was heard at the Stadium for the first time. Besides the premiere, the concert was distinguished by the re-appearance of Paul Robeson as soloist, after an absence of five years, and a first appearance at the Stadium of Mark Warnow, who conducted 'Ballad for Americans' and his own arrangement of Kern's 'Ole Man River', in which Mr. Robeson sang.

Fifty members of the Schola Cantorum participated in the performance of 'Challenge 1940'.

The work, which was begun on June 10 and finished four days later, begins with a baritone solo, 'Song of Despair', with words by the composer, and after an agitated orchestral stretto, leads into a choral setting of the Preamble to the Constitution of the United States, with antiphonal lines of comment representing current thoughts of "We, the People". The choral section was given over largely to unison passages and like the preceding solo was simple and direct in its effect. Mr. Harris, however, remains a symphonist, and it was in the orchestral writing of 'Challenge, 1940', that he had something really bold and personal to say. The solo part was sonorously sung by Peter Nicolaeff. The chorus was heard to more advantage in other works of the program, where it seemed more sure of itself.

Forty-five members of the Wen Talbert Choir augmented the Schola Cantorum group in the performance of Mr. Still's composition. Louise Burge sang the contralto solo and Abner Dorsey was the narrator. The work is an ambitious one based on a text by Katherine Garrison Chapin, who attended the concert and spoke a word of greeting from the platform. Mr. Still's music made for 'And They Lynched Him on a Tree' opens with a stabbing intensity that is permitted to sag thereafter. Though much of it is commonplace and some of it thin, there are some warmly lyrical passages, notably two poignant solos for contralto, voicing the sorrows of the mother of the victim. In fairness, this score should

be heard in a concert hall where the dramatic episodes might retain the momentum and the concentration that they seemed to lose outdoors. Miss Burge sang her solos richly and expressively.

Aside from relishing the sound of Mr. Robeson's voice, the audience plainly found pleasure and amusement in the first Stadium performance of Robinson's 'Ballad for Americans', for baritone solo, chorus and orchestra. Already made familiar to many over the air and on records, it is a compound of the quizzical and popular that builds entertainingly on a succession of musical clichés that need not be taken too seriously. In addition to 'Ballad for Americans' and 'Ole Man River', Mr. Robeson was heard in three spirituals, for which Lawrence Brown supplied piano accompaniments. He was tumultuously applauded. Purely orchestral numbers conducted by Mr. Rodzinski were the Largo of Dvorak's 'New World' Symphony and Weinberger's 'Chestnut Tree' variations.

The Brahms cycle continued on the night of June 26 when Dr. Rodzinski conducted a program devoted to the 'Academic Festival' Overture, the Fourth Symphony, and the Double Concerto for violin and 'cello, with Mishel Pastro, concertmaster, and Joseph Schuster, first 'cellist, as soloists. An al fresco performance proved uncongenial to the Concerto, though both soloists gave well considered readings of each of the three movements. The prob-

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Larry Gordon  
Mayor and Mrs. Fiorello H. LaGuardia Greet Lily Pons, Soprano Soloist, and Her Husband, Andre Kostelanetz, Who Conducted



Larry Gordon



Albert Spalding

Rudolf Serkin



Mark Warnow (Left) and Hugh Ross Confer Over Mr. Harris's Score



Katherine Garrison Chapin (Left), Author of the Text for William Grant Still's Ballad; Roy Harris, Composer of 'Challenge, 1940', and Mrs. Charles S. Guggenheim, Chairman of Stadium Concerts

## ON AMERICAN PROGRAMS



Earl Robinson



William Schuman



Paul Robeson



William Grant Still

YANKEE  
STADIUM  
NEW YORK

# Robin Hood Dell Eleventh Season Is Opened

(Continued from page 3)

The Metropolitan Opera star was vociferously acclaimed by one of the largest audiences in Dell annals—all the regular seats (including extra chairs) being taken and hundreds accommodating themselves on the banks about the sylvan auditorium. Mme. Pons's remarkable vocal technique and artistry were disclosed to notable advantage in 'Message of Love' from Gounod's 'Mireille'; Bishop's 'Echo Song' as arranged by LaForge; Saint-Saëns's 'Air du Rossignol'; 'Una voce poco fa' from Rossini's 'The Barber of Seville'; the 'Mad Scene' from Donizetti's 'Lucia' and a number of encores. Mr. Kostelanetz led the orchestra in excellent accompaniments and had agreeable collaboration in readings of the Overture to Weber's 'Der Freischütz'; Debussy's 'Après-midi d'un Faune' and Stravinsky's suite 'L'Oiseau de Feu.' Emil Opava, first flutist, also shared in the honors of the evening, proving a skillful executant of the obbligati in certain of Mme. Pons's selections, and the solo passages in the Debussy work.

### Smallens Conducts 'Carmen'

With Alexander Smallens as an able conductor, Bizet's 'Carmen' was offered on June 20 and 21 before moderately-sized but heartily appreciative audiences, unusually cool weather probably discouraging larger attendance. The title role was effectively taken by Rose Pauly, her dramatic fulfillment of the part affording interest in conception and development. It was the first time she had sung the role in the United States. As Don José, Armand Tokatyan was his accustomed excellent self both as to singing and action, and Robert Weede, replacing George Czaplicki, who was unable to appear, gratifying as Escamillo. Mildred Baldwin as Micaëla, contributed to the pleasure of the performance and, like the other principals, garnered her special measure of applause. Other in the cast were Haywood, Remendado; Pearl Besuner, bovsky, Morales and Dancairo; Charles Haywood, Remendado; Perl Besuner, Frasquita; Georgia Standing, Mercedes. The Dell Opera Chorus gave a creditable account of its resources and members of the Mary Binney Montgomery Ballet were seen in the incidental dances. The staging, in charge of Karl Schroeder, was laudable.

June 25 and 26 introduced the Ballet Theatre to Philadelphia with Harold Byrns as conductor. Substantial audiences on both evenings indicated by the amount and duration of their applause the highly favorable impressions made by the well-united and spirited ensemble work of the group and the achievements of its several leading members as solo dancers. Karen Conrad, a local girl and former member of Catherine Littlefield's Philadelphia Ballet, received an especially cordial reception. On June 25 the bill provided 'Les Sylphides' to music of Chopin; 'Peter and the Wolf' to Prokofieff's music; 'The Bluebird' to music by Tchaikovsky, and 'Voices of Spring' with music by Johann Strauss arranged by Slatin. On June 26 the schedule brought repetitions and new items in 'Swan Lake' to Tchaikovsky's music and 'Bolero', a solo dance by Anton Dolin, to Ravel's music. In addition to Miss Conrad and Mr. Dolin, members of the organization meriting special citation, included: Nina Stroganova, Patricia Bowman, Lucia Chase, Dimitri Romanoff, Leon Varkas, and Edward Caton.

### Grace Moore Welcomed

A large audience was present on June 27 for a program conducted by George Sebastian and featuring Grace Moore as soloist. The noted soprano, as usual, pre-



Eugene Ormandy, Who Conducted the Initial Concert of the Series

revealed noteworthy vocal potentialities in 'Summertime' and 'My Man's Gone Now' from 'Porgy and Bess' and elicited a very appreciative tribute from the audience. The purely orchestral fare consisted of 'Strike Up the Band'; 'An American in Paris'; 'Rhumba (Cuban) Overture' and Lewis Raymond's orchestrations of three piano preludes. The 'Rhumba (Cuban)



Rose Pauly as Carmen in Her First American Portrayal of the Bizet Heroine

sented a picture to delight the eye and her rendition of 'Depuis le jour' from Charpentier's 'Louise'; Duparc's 'Phidyle', songs by Carpenter and Malotte, and other numbers, were distinguished by those qualities of vocalism and interpretation associated with Miss Moore's familiar accomplishments as a concert artist. Mr. Sebastian and the orchestra gave enjoyable interpretations of Beethoven's 'Fidelio' Overture; Schubert's 'Unfinished' Symphony; Wagner's 'Tannhäuser' Overture, and excerpts from Bizet's 'Carmen'.

Mr. Sebastian was on the podium again on June 29, conducting a stimulating exposition of Tchaikovsky's Fourth Symphony. The Russian was also represented by his 'Nutcracker' Suite and other works included Wagner's 'Rienzi' Overture; Saint-Saëns's 'Danse Macabre', and Sibelius's 'Finlandia'.

An all-Gershwin program on July 1 found nearly 10,000 persons crowded in the Dell confines and several thousand unable to obtain admission—the occasion setting a new record in the history of these concerts. Mr. Smallens wielded the baton and the soloists were Oscar Levant, pianist, and Virginia Lewis, young Negro soprano of this city. Mr. Levant demonstrated his attainments and feeling for the idiom of Gershwin in the solo parts of the Concerto in F and the 'Rhapsody in Blue' and was rewarded with prolonged applause and many recalls after each work. Miss Lewis

Overture' had a first local performance and Mr. Raymond's transcriptions were credited with their initial presentation anywhere.

The concert on July 2 afforded further opportunities for Mr. Sebastian to exemplify his sound conductorial qualifications and vigorous style and presented Selma Amansky, Philadelphia soprano, as soloist. A leading member of the Philadelphia Opera Company, Miss Amansky was in fine voice, expressively voicing the music of the 'Letter' scene from Tchaikovsky's 'Eugene Onegin' and the 'Czardas' from Strauss's 'Die Fledermaus' with excellent orchestral accompaniments. Encores, with piano accompaniments played by Joseph Levine, were Harl McDonald's 'Daybreak' and Arnold Bax's setting of 'Oh Dear, What Can the Matter Be?' The orchestral works set forth in satisfying fashion by conductor and instrumentalists, included Brahms's D Major Symphony; Smetana's 'The Moldau' and Weber's 'Oberon' Overture.

While rain and threatening weather during the period covered by this review necessitated some postponements, only one scheduled program was not given, this, listing Jean Tennyson, soprano, as solo-



Grace Moore



George Sebastian, Conductor

ist, and Mr. Sebastian as conductor, being booked for June 28. Rain on that date and again on June 30, together with other Dell commitments, compelled an indefinite postponement of Miss Tennyson's appearance. WILLIAM E. SMITH

### BENEFIT CONCERTS GIVEN BY STRING SIMFONIETTA

#### Philadelphia Organization Heard in Two Benefit Programs with Well-Known Soloists Assisting

PHILADELPHIA, July 5.—On June 10 and 17 musicals for the benefit of the Philadelphia String Simfonietta were held. On the former date those included on the program were: Dorothy Fox, soprano; John Gray, 'cellist, and Paul Nordoff, composer-pianist. Miss Fox offered a group of Schubert lieder and songs by Duparc, Hahn, Ravel, and Debussy. Hellmut Baerwald was accompanist. Mr. Gray offered pieces by Gluck, Mozart, and Saint-Saëns, with Inez Perpall at the piano. Mr. Nordoff was heard in several of his own works, including the 'Variations on a Bavarian Dance Theme'; three of his arrangements of Stephen Foster songs, and numbers by Debussy, Prokofieff, and Ravel.

Artists featured on the June 17 program were: Agnes Davis, soprano; Benjamin DeLoache, baritone, and Rob-

ert H. Elmore, pianist. Also heard was the Orpheus Club Quartet, consisting of John Ronald Ott, Albert Zimmerman, H. Tatnall Brown, Jr., and Joseph Patterson Sims. Miss Davis's numbers included 'One Fine Day' from 'Madama Butterfly' and songs by Brahms, Schubert, Debussy, Fouldrain, and others. An aria from Bach's 'Peasant Cantata', Francis Hopkinson's 'Beneath Ye Weeping Willows Shade', and a group of spirituals were among Mr. DeLoache's numbers, while Mr. Elmore played Debussy's 'Clair de Lune' and Friedlander's 'Viennese Dance'. W. E. S.

### GOLDMAN BAND BEGINS NEW SUMMER SERIES

#### Twenty-third Season Opened at Mall in Central Park—Several New Works Played

The Goldman Band, Edwin Franko Goldman, conductor, began its twenty-third season of concerts on the Mall in Central Park on the evening of June 19. The surrounding lawns were occu-

pied by about 22,000 people. The concerts have been made possible through the generosity of the Daniel and Florance Guggenheim Foundation.

The opening program was miscellaneous, but solid in character, including two new marches by Mr. Goldman—'Freedom Forever' and 'The New Yorker'. Grainger's 'The Immovable Do', also received its first hearing in a band arrangement. Goldman's 'Scherzo', with solo cornet part played by Leonard B. Smith; Holst's 'Marching Song' and Strauss's 'Acceleration' waltz completed the less formal portion of the concert.

The remaining works included Hadley's Overture, 'In Bohemia', a transcription for band of the Bach chorale, 'Jesu, Joy of Man's Desiring', arranged by Erik Leidzen; the Bach Fugue a la Gigue, in Holst's arrangement; Sibelius's processional, 'Onward, Ye Peoples', transcribed by Richard Franko Goldman, associate conductor; the finale of the second act of Wagner's 'Lohengrin' and the concluding section of Respighi's 'Pines of Rome' and the March from Prokofieff's 'Love of Three Oranges'.

## Eighth Annual Bach Festival Is Held in Berea

**Riemenschneider Directs Events at Baldwin-Wallace Conservatory — Mary Marting, Lila Robeson, Arthur Kraft and James Houghton Appear as Vocal Soloists**

BEREA, O., June 12.

THE eighth annual Bach Festival, presented on June 7 and 8, under the direction of Dr. Albert Riemenschneider at Baldwin-Wallace Conservatory of Music, was attended by capacity audiences which expressed great enthusiasm. Many present attended the entire series.

All the concerts were preceded by Bach chorales played by the Brass Choir led by Cecil W. Munk of the Conservatory. The first concert opened with the motet 'Sing to the Lord', performed by the A Cappella Choir of the Conservatory, under Mr. Munk. The choir also sang Bach's Cantata No. 118, 'O Jesu Christ, My Life and Light', supported by the Brass Choir. Douglas Marsh, of the Conservatory faculty, played Bach's Suite in G for 'cello. A Ricercare arranged by Howard Ferguson for strings was heard, conducted by George Poinar, of the Conservatory, who also led the players in the 'Brandenburg' Concerto No. 3 in G.

### Kraft Is Tenor Soloist

Arthur Kraft was tenor soloist at the festival, singing three Bach works at this initial concert with Helen Crawford Neilly at the piano.

In the evening, under Dr. Riemenschneider, the chorus and soloists sang the Cantata No. 61, 'Come Redeemer of Our Race'. Mary Marting was the soprano soloist. James Houghton, of Boston University, bass soloist for the festival, sang the recitative.

The second Cantata, No. 159, 'Come and Let Us Go Up to Jerusalem', was conducted by Carl G. Schluer, of the conservatory faculty. Lila Robeson sang the arias for contralto, and Mr. Kraft was again heard. At the final chorale the audience stood in tribute to the memory of Mrs. Philip Andrew Myers, composer and constant friend of the festival. The Cantata No. 4, 'Christ Lay in Death's Dark Prison', followed. In Bach's Concerto in D Mr. Schluer was the piano soloist with the string orchestra conducted by Mr. Poinar.

### Mass in B Minor Performed

The second day of the festival was devoted entirely to the Mass in B Minor. Before the performance Dr. Joseph Sittler, Jr., a Lutheran clergymen of Cleveland, gave a lecture on the Mass in the Kulas Chamber Music Hall of the conservatory. Under Dr. Riemenschneider, the chorus of ninety-three voices, accompanied by the full orchestra, gave an impressive performance. The four soloists were Mr. Kraft, Miss Marting, Miss Robeson, and Mr. Houghton. Dr. Riemenschneider was especially happy this year in his choice of soloists.

Dr. Riemenschneider's objective is to present varied programs illustrating the great genius of Bach in the manner in which he conceived and wrote his masterpieces. The extensive Bach library he has accumulated during the last thirty years is of inestimable value in presenting the music free from the influence of the many attempts to modernize it. The use of trumpets in D, violas da gamba, violas d'amore, oboes



Arthur Kraft, Tenor, (Left) and Burton Garlinghouse of Akron

Albert Riemenschneider, Director of the Festival

The Rev. Joseph Sittler, Jr., Who Lectured, and Mrs. Sittler

Right: James Houghton, Bass, and Mary Marting, Soprano

### PERSONALITIES AT BEREA

Right: John Challis, Harpsichordist

d'amore, the five-string contrabass, and the harpsichord with two manuals, is important in the maintenance of the original orchestration. The gift of a baroque type of organ, to be installed in the Kulas Chamber Music Hall before next season's festival, will permit authentic presentation of the great organ works.

### New Festivals Planned

The plan of these annual festivals is based on performances of the four largest works, the Mass in B Minor; the St. John 'Passion'; 'Christmas' Oratorio; and St. Matthew 'Passion', which are rotated every four years. A valuable experience for the students of the conservatory, this year's program in-

cluded a repertory of the works which have been performed during the eight festivals. They are the four large choral works and twenty-four cantatas, five motets, eighteen sacred songs, four orchestral suites, the six 'Brandenburg' Concertos, eight additional concertos, eight chamber music works, nine organ works and thirteen works for harpsichord and clavichord. The programs also announced a new series of composer festivals, to start with a Mendelssohn Festival on Nov. 30 and Dec. 1, to be given by faculty members, students and organizations of the conservatory. Tentative plans include a Festival of American Music for December, 1941.

Concerts scheduled for Wednesday and Friday evenings, June 26 and 28, had to be foregone because of the inclement weather.

MARY ERTZ WILL

### Buffalo Hears Promenade Concerts

BUFFALO, July 10.—A series of Tuesday evening Promenade Concerts by the Buffalo Civic Symphony, conducted by John Ingram, opened in the Civic Stadium on July 2, under the management of Benno Rosenheimer. The concerts will continue through August. A special feature of the concerts will be open-air dancing, for which Bob Armstrong and his orchestra will furnish the music.

### Sigma Alpha Iota Plans Day at Fair

Sigma Alpha Iota, National Music Fraternity, is making plans for a musical program at the New York World's Fair on August 11. Carroll Glenn, violinist, will be the featured soloist.

## SEASON OF OPERETTA OPENS IN ST. LOUIS

### 'Naughty Marietta' and 'Apple Blossoms' Begin Twenty-Second City Series

ST. LOUIS, July 1.—The first musical work of the twenty-second season of Municipal Opera, following a two weeks' run of 'The American Way', its first dramatic presentation, was Victor Herbert's 'Naughty Marietta', with Rosemary Brancato and Robert Shafer in the principal roles of Marietta and Capt. Richard Warrington. Vocally, Bob Lawrence, possessing a fine baritone voice, shared honors with the principals and the ensemble revealed that this year's company is composed of most capable musical and histrionic talent, which includes a fine chorus. Others in the cast who distinguished themselves with fine work included Ruth Urban, Mary Hopple, Joseph Macauley, Frederick Perssons and Cass Daly, the comedian. The orchestra performed nobly under the direction of Jacob Schwartzdorff.

### Lansing Hatfield Welcomed

The following week of June 24 to 30 brought 'Apple Blossoms' by Fritz Kreisler and Victor Jacobi as the third offering of the season. It was the first showing in the Forest Park Theater of this tuneful work, and its haunting melodies found much favor with the large crowds nightly. The ballet was featured in several specialties. Nancy McCord and Audrey Christy, both old favorites, returned to the cast along with Lansing Hatfield, a fine baritone who received much applause. Other principals included Jack Good, Ruth Urban, Ruth Clayton, Al Downing and Joseph Macauley. Ray Sinatra arranged much of the music and conducted the orchestra with dash and fervor.

### Lange Leads Little Symphony

Hans Lange returned to the podium to conduct the second concert of the Little Symphony in the Washington University Quadrangle on June 14. A large and enthusiastic crowd greeted Mr. Lange's direction of a program that was well balanced and most excellently performed. Handel's Concerto Grosso No. 6 for string orchestra opened the concert, followed by the Haydn Symphony No. 99 in E Flat. The suite from the music to Maeterlinck's drama 'Pelléas and Mélisande' by Sibelius was repeated this season after many requests. Its beauty and charm were still apparent. A prelude to 'A Midsummer Night's Dream' by Helfer, which closed the program, did not offer much in the way of either music or entertainment.

Joseph Faerber, violinist, formerly of St. Louis but now a member of the Chicago Symphony, was soloist at the third Little Symphony concert on June 21. Mr. Faerber chose the Bach E Major Concerto, to which, with the assistance of a most able accompaniment by Mr. Lange, he gave a very impressive performance. He was most cordially received. Mr. Lange arranged an effective orchestral program which contained Ernest Bloch's Concerto Grosso for strings, with piano obbligato played by Ruth Napier; a symphony by P. E. Bach; J. S. Bach's well-loved 'Brandenburg' Concerto No. 2, and a symphony by Florian Müller. The orchestra gave a fine account of itself under Mr. Lange's skillful guidance.

HERBERT W. COST

# MEPHISTO'S MUSINGS



Dear Musical America:

Just for the nonce (and that means the all-too-spring-like month of July in these parts), I'm moving out to a warmer climate, though I may regret my decision when I look at next week's thermometer. In other words, my vacation. Therefore, I'm turning this column over to the mercy of two of my imps, who assure me earnestly that they'll handle my correspondence with you and try not to let me down. So here goes!

\* \* \*

Report from Imp No. 1

Master Mephisto, you really should have been there yourself. The party I want to tell about was in no less a place than the offices of your correspondent itself—yes, MUSICAL AMERICA. I came up to report to you on July 2, and, getting off the elevator, heard the most frightful racket down at the end of the hall. So I slipped in and found myself surrounded by a hundred or so men and women, all making very merry, and all hovering around one topic of conversation.

"When were you here?" "Do you remember the days . . . ?" "Were you AMERICA or TRADES?"

And what I had blundered into was a whopping big reunion of the alumni of the two magazines! After a while, I began to sort things and people out, and managed to get close enough to the host, Publisher John Majeski, who was jubilant over the number of former colleagues he had got together, and who was being congratulated every five minutes on his own thirtieth anniversary with the magazines. Particularly proud was he of the presence of the widow of John C. Freund, that grand man of music who founded MUSICAL AMERICA in 1898. And particularly sorry that absent from the ranks were Arthur Judson, the Columbia Concerts Corporation president, a one-time advertising manager and also editorial writer, who happened to be away on vacation; Paul Kempf, a former editor, and Morrison Swanwick of the TRADES (known lovingly as "The Squire,") both of whom were ill; and Louis Bromfield, the novelist, who graced AMERICA's pages once on a time and who re-appeared with a meaty article in a recent Special Issue.

Now, who was there? I saw many faces I knew, and peeked at the name-cards to learn others. It was particularly amusing to see three former editors in conclave and wonder what they were talking about. I slipped over to listen. Guess what? Radio, no fooling.

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Report from Imp No. 2

You never saw so many concert managers in your life! Unless you'd been

All of them have had something to do with "wiah-less" now or then. The three? Leonard Liebling, Deems Taylor and A. Walter Kramer. Leonard had a good deal of fun looking up the articles he used to write when he was an M. A. managing editor—he poked around in bound volumes to his heart's content. Deems confessed that he's going to be the commentator on Walt Disney's next musical film. Walter, who came in late and got quite an ovation from the crowd lined up for one of those group photographs, was his usual jovial self. (He's always good company whether he's guest or host. I'll never forget the hospitality he and Marshall Kernochan extended even to imps such as me at the latest May Wine party held at the office of their publishing firm, Galaxy Music Corporation.)

Herbert Peyser was there, the same Herbert whose pointed pen made some of those old review columns scorch until they almost went up in spontaneous combustion, and who's been writing with that same mastery from Europe until recently.

Things were going gaily out in the stock room when I wandered in. Sitting on a big table and swinging his heels merrily was a gentleman with a spry little mustache and just the suspicion of a goatee. Invisible, I crept up and read his name, Fulton Oursler. Could this be the same man who has written several successful books and is now the editor of *Liberty* and supervising editor of all McFadden publications? I learned from the conversation that it was indeed he. And I lingered to discover the connection. He was boasting a minute later about that mustache.

"I grew it for this party," he claimed. "I thought it would be the only way you'd recognize me. As a matter of fact, after I left the TRADES, I shaved it off and have never worn one since—how many years clean shaven I'd hate to tell you."

So it was TRADES. And I learned further that he and the big Irishman sitting next to him, Bill Dougherty by name and still TRADES by affiliation, had gone up in the elevator with him on the first day they'd "searched for jobs," as the expression goes, and they both took great glee in posing for a picture with the man that hired them at the same time—C. Barrett Bowne, now editor and publisher of *Hotel Gazette*. (Most of the alumni seem to have stayed in the publishing business.)

"Do you remember?" said Oursler—and the fun began. Oscar Thompson, M. A.'s present editor, confirmed that Oursler and Dougherty in those days owned one dress suit between them. It came to a pinch—almost literally—when Dougherty had to go to lodge meetings, he being about once-and-a-half the height of Fulton. But Fulton got around his troubles neatly because when he went to Masonic meetings he could wear a Masonic apron.

I saw Horace Johnson there, smiling Horace who maintains his good nature in the moil and toil of the New York Federal Music Project of which he is head. And "Luddy" Wielich, long with music papers, now a press counsel.

There were so many, in fact, including the present staff, that I can't name them. All the while, the face of Freund looked down from a painting on the wall and seemed to give his blessing to the enterprise which he founded, and to the many who had known and admired him.

\* \* \*

Report from Imp No. 2

around at a couple of New York affairs in the winter time. L. E. Behymer was in town from the West Coast, and the "boys and girls" (his own expression) gathered to do him honor. "Bee," as almost everybody calls him (the L. E. stand for Linden Ellsworth but few know and nobody uses those impressive "handles")—Bee, as I say, is a man so well known in the concert field and so well liked that it is hard to find any

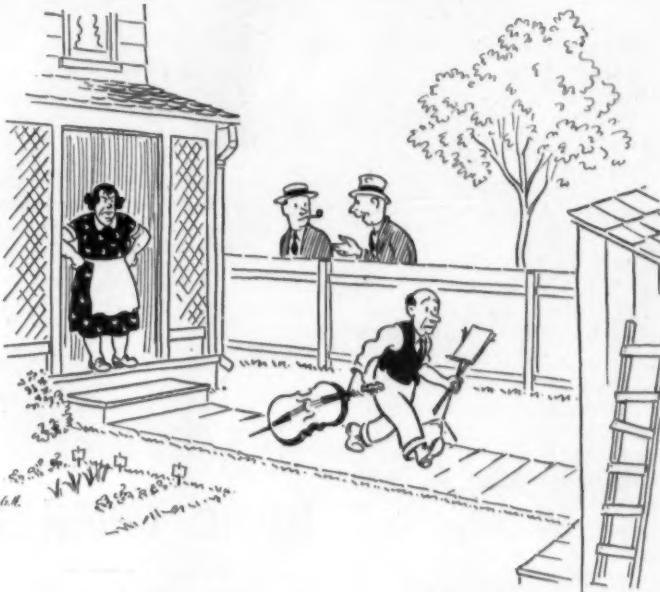
pleats at the back held by safety pins, made good telling.

Fortune Gallo, Gallant Gallo, whose San Carlo Opera has been the touringest galaxy of singers for years, is another raconteur par excellence. The accent adds to the charm, and the twinkling eye. It seems there was a soprano, who fell down in Micaela's part in the first act of 'Carmen'. What he and Bee went through to get another

## SCHERZANDO SKETCHES

No. 86

By George J. Hager



"So he practices in the woodshed, eh?"  
"In the doghouse, I'd say."

words for him except the one he used often in his little speech: "loyalty." He has always had that from the artists and actors he has managed, from the managers whose attractions he buys and from his vast public in the West.

Don't chide me for waxing a little sentimental, because the boys and girls did (and I notice Imp No. 1, whose copy I just inspected, dried a surreptitious tear from his eye at least once). But the general atmosphere of that luncheon was one of chuckling. In the first place, Bee sat beside Charles L. Wagner at the luncheon table, almost everybody knowing that the two had been "reared up" in the same small town, Shelbyville, Ill., and when Wagner was called on for the first talk, the salt and wit of the veteran impresario's remarks started the ball rolling.

When Bee said what was in his heart and mind, that word "loyalty" crept in constantly, and many of those around the table, who had done business with him for years—how many over forty I couldn't quite make out—felt that it was the best word for this doughty little man that could be used.

I wish I could pass on to you some of the stories that Bee and Wagner between them, and later Fortune Gallo, brought out spontaneously, mostly about the old days. They were "shop" talk of the first water, but most of them had just that little confidential flavor that makes one hesitate to repeat them. The one, for example, about the tenor who sat and waited in his Los Angeles hotel while a concert hall filled, even to the stage, waiting to hear him. He had his contract, his coat, his tie, his hat, his underwear—but no pants! How Bee solved that problem with his own dress suit trousers, changing himself into a business suit, and a couple of box

soprano was a harrowing tale—and then the audience and critics never knew the difference.

I'm sure F. C. Coppicus wouldn't mind me telling this one out of school. Apropos of the concert business, which Bee said required a maximum of expense with a minimum of profit—labor of love is really what it is—Coppicus told about a law suit in which he had been the defendant. He secured the late R. E. Johnson, one of the colorful figures in concert management, as a witness for him. When the prosecutor found out that Johnson was in the music business, he asked "Profitable business?"

"Mostly not," Johnson replied.

That's all I can give you. Just a sample to let you know what the party was like. Bee, of course, was the central figure, but sharing the limelight were his wife and a grand-daughter.

"We love football so much in our family," Bee says, "that our three kids presented us with an eleven all our own."

They tell me that Bee hasn't changed one whit from the earlier days. Same ruddy face, hair a little whiter, perhaps. But you'll realize that for yourself if you'll look on two other pages in this issue. "Twenty Years Ago"—there was Bee at a managers' convention. And the picture of the luncheon group shows him today. One of the bulwarks of our musical nation, is Bee.

\* \* \*

The above has not been dictated, read, or even approved by your

Mephisto

## CINCINNATI IS HOST TO MU PHI EPSILON

### National Music Honor Society Holds 'Home-Coming' and Convention in City

CINCINNATI, July 5.—Mu Phi Epsilon, national music honor society, closed its brilliant "Home-coming" convention week and twenty-sixth national meeting on July 2 at the Gibson Hotel with a record attendance.

The East Central Province, with seventeen chapters in Des Moines, Minneapolis, Indianapolis, St. Paul, St. Louis and Cincinnati and other cities, was the hostess group with Mrs. Charles Geiser of Cincinnati as chairman. Especially significant was the fact that both founders were present: Elizabeth Mathias Fuqua of Greeley, Col., and Dr. W. S. Sterling, under whose direction Alpha Chapter was established at the Metropolitan College of Music in Cincinnati on Nov. 13, 1903.

Officers elected to serve for the 1940-42 biennium are Elizabeth Ayres Kidd, president of Chicago; Dorothy Enlow Miller of Lawrence, Kans., first vice-president; Ava Coman Case of Ann Arbor, Mich., second vice-president; Mabel Henderson of St. Louis, Mo., third vice-president; Etelka Evans of Cincinnati, editor-recording secretary. Bertha Marron King of Minneapolis, former president, was appointed executive secretary-treasurer.

#### Exkert Wins Alumnae Award

The winner of the National Alumnae Association Annual Award of \$100 in the field of music research and musicology was Dorothy Caroline Exkert of Gamma Chapter (University of Michigan), for her thesis: 'A Comparative Study of the Use and Function of Music in the English Masque and Dramatic Opera.' Honorable mention was given Lucile Rice Jones, Mu Nu Chapter (Los Angeles) for her thesis: 'Seventeenth Century English Violinists and Composers for the Violin.' The judges for the contest were Otto Ortmann, Peabody Conservatory, Baltimore; Dr. Hans Rosenwald, Chicago Musical College; Donald Ferguson, University of Minnesota.

Formal concerts were given by delegates from each of the five provinces of the sorority: Elizabeth Sample, pianist, Minneapolis; Jean Crouch, cellist, San Jose, Cal.; Mary Virginia Nohlgren, pianist, Salem, Ore.; Ellen Rosin, soprano, Detroit; Clara de Mattia, violinist, and Florence Owen Lucas, contralto, Boston; Ethel Marie Mountain, flutist, Des Moines; Fanion Gelbard, pianist, Evanston, Ill.; June Meek, cellist, Lincoln, Neb.; Elizabeth Campbell, soprano, Greencastle, Ind.; Leila Williams, pianist, Gainesville, Ga.; Audrey McCullough, pianist, Austin, Texas; Delphine Desio, cellist, Philadelphia; Joyzelle Ray, pianist, San Francisco, and May Barron, soprano, Chicago.

A flute and string quartette: Carol Jones, Louise Palmer Walker, Helen Hannen, Jeanette Leisk and Rozella Hinton, of Cleveland, played the Theme and Variations of Mrs. H. H. A. Beach, also a member. Prize winning compositions of the 1938 Original Composition Contest were performed with the following composers represented: Catherine Sauer Smith, Chicago; Alma Grayce Miller, Meadville, Pa.; Stella Stacy, Austin, Texas; Janet Kelley, Lansing, Mich.; and Harriet Payne, Indianapolis. Elizabeth Ayres Kidd gave a lecture on ancient musical instruments and Olga Prigge introduced pupils from the Kilgour School in a demonstration of ear-training and keyboard harmony. Other special features were a Mu Phi Epsilon Chorus which sang compositions by members on the closing day and an exhibition



Officers Elected at the Convention of Mu Phi Epsilon in Cincinnati Are: (Left to Right, Front Row) Elizabeth Ayres Kidd, President; Dorothy Eulow Miller, First Vice-President, and (Standing, Left to Right) Mabel Henderson, Third Vice-President; Ava Coman Case, Second Vice-President; Etelka Evans, Editor-Recording Secretary

of original manuscripts and other publications.

Social features included a reception by Bertha Baur and Mrs. John Hoffman at the Cincinnati Conservatory of Music, an al fresco supper on the spacious grounds

of Mr. and Mrs. Robert Alter, patrons, and attendance the opening night at the Summer Opera in the Zoo Gardens.

The West Central Province will act as hostess group for the 1942 National Convention which will be held in Denver.

## MUSIC UNION CONVENES IN INDIANAPOLIS

### American Federation Meets in Birth Place—Petrillo Elected President

INDIANAPOLIS, July 10.—The forty-fifth annual convention of the American Federation of Musicians from June 8 to 15 was attended by 750 registered delegates of the United States and Canada.

Indianapolis is the birth place of the federation and Indianapolis Local No. 3, which was organized five years before the founding of the federation in 1896, celebrated its fiftieth anniversary during the convention. Joseph Weber, who has served as president during the past forty years, presided at the session on June 10 and announced that this is his last year as chief executive of the union. He urged the convention to maintain a liberal viewpoint.

Speakers at the sessions held in the Indiana ballroom were William Green,

president of the American Federation of Labor; Fred W. Birnbach, secretary, who announced that at the request of the AFL the directors had donated \$5,000 to the American Red Cross; James Byrne, Pueblo, Colo.; and Harry Brenton, treasurer.

#### Resolution Is Adopted

The following resolution was adopted: "It is hereby resolved by the American Federation of Musicians that allegiance to the American flag and to the government of the United States is reaffirmed and republished; that the Congress of the United States continue its service of purging from American life all subversive and treacherous 'isms', and to that end that Congress do all in its power to enact such legislation as is necessary to make it unlawful for parties with subversive inclinations to be voted for or recognized at the polls or otherwise".

The American Federation of Musi-



James C. Petrillo of Chicago, New Head of the Musicians Union



Joseph N. Weber, Who Retires After Forty Years as President

cians has a membership of 135,000. Joseph N. Weber, president, was appointed technical advisor, a newly-created position, for the rest of his life at a salary of \$20,000 yearly. He was also elected honorary president of the federation and will be a delegate to the convention of the American Federation of Labor from the A. F. of M. The election of officers resulted as follows: James C. Petrillo, Chicago, who has been a member of the executive board the last twenty years, president; C. L. Bagley, Los Angeles, vice-president; Fred L. Birnbach, Newark, N. J., secretary, and H. E. Brenton, financial secretary, treasurer.

PAULINE SCHELLSCHMIDT

## CLEVELAND BREAKS ATTENDANCE RECORD

### Orchestra Association Report Reveals Past Season's Concerts Drew 65,276

CLEVELAND, July 5.—Thomas L. Sidlo, president of the Musical Arts Association, the organization which supports the Cleveland Orchestra, and Carl J. Vosburgh, manager of the orchestra, read reports at the June meeting of members of the association, which revealed that last season, for the fourth year in succession, the previous season's record of attendance at orchestra concerts had been broken.

The 1939-1940 concerts in Severance Hall were attended by 65,276 persons. The number of donors to the maintenance fund has been nearly doubled this year, 3,714 contributions having been received compared with 2,427 last year. Mr. Vosburgh called attention to the four All-Star popular concerts in Public Hall and the twelve 'Twilight' concerts in Severance Hall, all of which were sold out, and the fact that the association supplied an orchestra for the popular concerts in Public Hall now in successful operation. Another activity for the orchestra this season has been the making of recordings.

WILMA HUNING

## ADIRONDACK FESTIVAL OPENS IN WARRENSBURG

### Lichter Conducts Little Symphony in First Event of New Series of Summer Presentations

WARRENSBURG, N. Y., July 10.—The first annual Adirondack Festival opened in the Green Mansions Theatre in Warrensburg on July 7 with a concert by the Adirondack Little Symphony, conducted by Charles Lichter, Jerome Rapaport was piano soloist in Mozart's D Minor Concerto. The orchestra played works by Wolf-Ferrari, Ravel and Bartok.

The Little Symphony will give a second concert on July 14 with Mordecai Bauman as baritone soloist. The program will include Schubert's Fifth Symphony, an aria from Mozart's 'Marriage of Figaro', Charles Ives's 'Charlie Rutlage', Deems Taylor's 'Captain Strattan's Fancy', Debussy's 'Suite Bergamasque', and two Strauss waltzes.

On Aug. 4 the Henry Hadley Trio, Ralph Angell, piano; Harry Shub, violin, and Sidney Edwards, 'cello, will play Harl McDonald's Trio in G Minor and Schubert's Trio in B Flat, Op. 99. Aug. 18 will bring a new musical revue, 'Interesting Experiment', with music by Goetz Van Eyck. The trio will appear again on Aug. 11.

# 'Pelléas' Performed at Fifth Montreal Festival

(Continued from page 3)

sufficiently explained, the body of the festival, the performances of the 'St. Matthew' Passion and Beethoven's 'Missa Solemnis', was moved from the beautiful Catholic chapel in the charming old world village of St. Laurent on the outskirts of Montreal into the city itself and housed in the much larger Presbyterian Church of St. Andrew and St. Paul, a modern, somewhat chilly structure with acoustics that leave much to be desired. In the St. Laurent Chapel applause was permitted at the beginning, before the intermission and at the conclusion of the performance. The authorities of the city church forbade applause at any time, and so after the last magnificent chorus of the Passion and the 'Dona Nobis' of the 'Missa Solemnis' all the audience could do was to break up and leave like a discreet congregation.

Nevertheless, it was a mighty achievement, this festival. More particularly the performance of 'Pelléas' was of the utmost importance; in fact, in the opinion of more than one musician it was the greatest piece of constructive music-making in the city during the past twenty years. Only the singers were imported. The orchestra was that of Les Concerts Symphoniques, the local society.

The musicians seemed never to be perplexed by the difficulties of Debussy's exquisite score. The most they had done with the composer before was an occasional adventure with the 'Nocturnes' and 'La Mer'. But they tackled the 'Pelléas' with extraordinary energy and it seemed to this reviewer, with admirable confidence and mastery. Much of the credit, of course, must go to Wilfred Pelletier of the Metropolitan Opera, who, as artistic director of the festival, conducted this and the other works.

How Dr. Pelletier managed to find the energy to rehearse and to conduct in the course of one week, the huge Bach and Beethoven works and 'Pelléas' and an orchestral concert including the Ninth Symphony, is something to wonder at rather than to try to explain.

#### Singing Is Impressive

Of the principals, Madame Denya, a newcomer to this continent from France, was a Mélisande in the best tradition of the Opéra Comique. Diction and production of tone were in the style which has always been associated with the Debussy idiom. From an aspect of pure singing the honors fell to Mack Harrell whose Golo was beautifully vocalized if less convincingly acted. Raoul Jobin sang well as Pelléas, but needed more familiarity with the histrionic implications of the part. Leon Rothier was a superb Arkel. Indeed, this figure was far and away the most impressive which has been seen on the operatic stage here in several years. Miss Summers made Geneviève a disconcerting and believable character.

Settings were simple and much use was made of drapes and lighting effects.

The performance of the 'St. Matthew' Passion on June 10 was up to the standard of previous years. This time a much bigger chorus was used which was as well in view of the acoustical limitations referred to before. The choirs of St. Andrew and St. Paul, the Cathedral Singers and Les Disciples de



Mélisande and Pelléas at the "Well of the Blind". Marcelle Denya and Raoul Jobin, Who Sang the Title Roles in Montreal



Mack Harrell as Golo



Norman Cordon, Oratorio Soloist



Wilfred Pelletier, Director of the Festival with, from the Left, Rose Bampton, a Soloist; Mme. Athanase David, Chief Organizer of the Festival, and Mme. Pauline Donald, Former Canadian Prima Donna

Photos by Al Forman

Massenet joined forces for the occasion, making in all about 250 voices.

Again Mr. Harrell won first place for his singing of the role of Jesus. He made the part dignified and remote, yet at the same time human and warm. The voice sounded exceptionally smooth and every word of the text counted. Rose Bampton, who has participated in all five festivals, sang the solos allotted to the 'Daughter of Sion'. Norman Cordon was heard in the various bass solos and character parts, a function which he fulfilled perfectly. Miss Summers proved herself a first-class Bach singer in the contralto solos, William Morton did a very sympathetic job as the Evangelist, and Arthur Carron was heard in the incidental tenor solos.

The 'Missa Solemnis' was sung by the Montreal Elgar Choir, which gave

it two years ago. This body of singers made a heroic effort to cope with Beethoven's grandiose choruses, but physical conditions were against them. It would have been better had the same plan been followed as with the 'St. Matthew' Passion, namely, that of reinforcing the choruses to the limit. As it was, the result sounded too much like an orchestral work with choral accompaniment. The Misses Bampton and Summers and Messrs. Carron and Cordon were the satisfactory soloists.

The Saturday afternoon concert, planned for open-air, had to be given in a city skating rink because of weather conditions. The program consisted of Bach's 'Coffee' Cantata, sung by the Misses Bampton and Summers and Messrs. Jobin and Cordon, and Beethoven's Ninth Symphony. This concert

was really staged as an extra event for the children who subscribed to the unique series of Matinees d'Initiation which Dr. Pelletier gives in Montreal each season. There were about 800 of the youngsters present as well as a huge crowd of adults.

It may be added in conclusion that the festival was even more of a voluntary effort this year than previously. Not only did the choirs give their services free but Dr. Pelletier and the soloists en bloc turned over their fees to war charities. Only the orchestral players were paid at the usual union rates.

Next year the following works are announced for performance: Bach's Mass in B Minor, Berlioz's 'Damnation of Faust', Elgar's 'Dream of Gerontius' and 'The Children's Crusade' by Gabriel Pierné.

#### STEWART BANS WORKS BY WRITERS IN GERMANY

Conductor of Toronto Philharmonic Explains Program Policy to Concert Audience

TORONTO, July 10.—At a concert given by the Toronto Philharmonic on June 6, Reginald Stewart, conductor of the orchestra, told the audience that in the future he would ban the music of all German composers now living in Germany from his programs. In explaining this policy, Mr. Stewart made the following remarks:

"Canadian people now realize that they are fighting not only Hitler and his particular group, but the entire German people. The time has come for us to consider ourselves on every front at war with all living Germans. For this reason I have decided to ban from these concerts the works of all German composers now living in Germany. Furthermore, when we play contemporary German works, we have to pay performing fees, fees which eventually reach the composer and the publishers in Germany. This is what our Government calls 'trading with the enemy'.

and we refuse to do it.

"Having said this, however, I should like to make it quite clear that I have no intention of ruling out the compositions of the great free spirits of the past who lived in Germany."

#### MEXICO CITY'S MUSIC SEASON INAUGURATED

Chavez Conducts Symphony in Opening Programs—Heifetz Appears in Recital

MEXICO CITY, July 3.—With the first concert of the symphony orchestra, held on June 21 at the Palace of Fine Arts, the musical season in Mexico City was inaugurated. Under the direction of Carlos Chavez, the first concert presented an all-Beethoven program. The 'Leonora' Overtures Nos. 1 and 3 were both performed, followed by the Fourth Symphony.

The concert ended with an inspiring performance of the Seventh Symphony.

Mr. Chavez's tempo in the second movement, the Allegretto, revealed a restraint not usually evident among conductors. Mr. Chavez was given a rousing ovation at the end of the concert. This was perhaps as much in acknowledgement for his efforts to bring Mexican music to the forefront as for the excellent performance of the orchestra.

The second concert of the orchestra presented Stella Contreras as soloist. Miss Contreras, the prize winner of the annual contest held by the Academy of Piano, gave a distinguished performance of the Beethoven 'Emperor' Concerto. The rest of the program included Sibelius's 'Tapiola', the Third Symphony by Roy Harris and the Eighth Symphony by Beethoven.

Jascha Heifetz concluded the last lap of his three-month South American tour with two concerts in Mexico City on June 22 and 23. Returning to the capital after an absence of six years, Heifetz played at both concerts to packed houses. Mr. Heifetz was enthusiastically received at both concerts.

ELIZABETH KIRJOFSKY

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## CHICAGO OPERA ADDS ARTISTS TO ROSTER

### Pons, Novotna, Pauly, Sten, Bokor, Crooks and Pinza to Appear Next Season

CHICAGO, July 10.—The Chicago Opera Company roster for next season now includes the names of Lily Pons, Jarmila Novotna, Rose Pauly, Suzanne Sten, Margit Bokor, Richard Crooks and Ezio Pinza. Miss Novotna will make her debut with the company as Violetta in 'La Traviata' and Mr. Crooks will make his in 'Manon'.

Miss Pauly will appear in Strauss's 'Salome' and as the Princess in 'Der Rosenkavalier', which will be her first performance of that part in this country. Miss Bokor, a Hungarian, will make her American debut early this fall with the San Francisco Opera.

Miss Pons will be heard as Gilda in 'Rigoletto' and as Lucia or Lakmé. Miss Sten will appear as Annina in Strauss's 'Rosenkavalier'. Mr. Pinza will appear in the title role of Mozart's 'Don Giovanni'.

William Wymetal has been engaged as one of two stage directors for the 1940 season. Mr. Wymetal's previous



Suse Byk  
TO CONDUCT FOR CHICAGO OPERA  
Paul Breisach, Who Was Recently Engaged  
to Conduct Several Operas for the Chicago  
Opera Company During the Coming Season.  
Mr. Breisach Arrived in This Country from  
Europe a Few Months Ago

experience includes service with the Metropolitan and the former Philadelphia Grand Opera Companies.

CHARLES QUINT

## RAVINIA FESTIVAL BEGINS FIFTH YEAR

### Ormandy Conducts at Opening Concerts—Feuermann Plays Schumann Concerto

CHICAGO, July 1.—With perfect weather and an overflow audience, the 1940 Ravinia Festival opened its fifth season with Eugene Ormandy conducting the Chicago Symphony on June 25. The gala atmosphere of the occasion was increased by the beauty of the Ravinia setting and the splendid account the orchestra gave of itself under Mr. Ormandy. After a rousing opening, a performance of the Prelude to Wagner's 'Die Meistersinger', Percy B. Eckhart, chairman of the festival association, announced that the entire guarantee for the season had been raised, and that after the conclusion of the symphonic season a week of chamber music concerts would be held on consecutive evenings, with the Pro Art Quartet playing all the Beethoven quartets. This post-season event will be sponsored by Mrs. Elizabeth Sprague Coolidge.

#### Ravel and Zador Works Appeal

Continuing the program, Mr. Ormandy offered a distinctive reading of the Franck D Minor Symphony, underscoring its dramatic elements and doing full justice to its quota of lyricism. It was in the latter half of the program, however, that the finest heights of the evening were reached in the suite from Zador's ballet, 'The Machine Man', and a glowing presentation of the second suite from Ravel's 'Daphnis and Chloé'. Mr. Ormandy's orchestration of Paganini's 'Perpetuum Mobile' was played between these, but at such a cautious tempo that it scarcely revealed the true virtuosity of the Chicago Symphony's first violins.

With Mr. Ormandy again conducting and Emanuel Feuermann as 'cello soloist, the second concert on June 27 was an outstanding artistic event, though it did not attract the public in expected numbers. First Chicago performances were given to two of Mr. Ormandy's transcriptions of Bach choral preludes,

'O Mensch bewein' dein Sünde gross' for string orchestra, and 'Wachet auf! ruft uns die Stimme', for full orchestra. Both works were given deeply sympathetic readings and should prove valuable additions to the repertoire. A markedly individual performance of Beethoven's Fifth Symphony followed, resulting in great acclaim for conductor and orchestra.

#### Soloist Wins Acclaim

Mr. Feuermann chose the Schumann Concerto in A Minor as his vehicle, a work infrequently performed in this locality. The 'cellist had made himself a favorite with Ravinia audiences through his appearance last season, and his playing on this occasion sustained that level of first rank artistry. Consummate technical mastery, a highly expressive and constantly varied tone, and revealing interpretative insight set a new standard for the performance of this concerto. Mr. Feuermann was recalled insistently by the audience, but declined to give an encore. Mr. Ormandy concluded the program with Stravinsky's 'Fire Bird' Suite, set forth in this versatile conductor's most brilliant vein.

A. G.

Emanuel Feuermann, 'cellist, again appeared as soloist with the orchestra, directed by Mr. Ormandy, at Ravinia, on June 29. 'Don Quixote' by Strauss and the Tchaikovsky Variations on a Rococo Theme, were Mr. Feuermann's contributions, the balance of the program containing the first Chicago performances of Harl McDonald's Symphony No. 1, 'The Santa Fe Trail', and Sarabande, Giga and Badinerie for Strings, Op. 5 by Corelli. In complete rapport, soloist and orchestra, under the expert guidance of Mr. Ormandy, gave a glowing account of the 'Don Quixote' Variations. Milton Preves shared honors with Mr. Feuermann for his excellent viola solo playing.

The concert on June 30 ended Mr. Ormandy's engagement with the orchestra at Ravinia. For this occasion he presented a Viennese program. The diverting music was immensely enjoyed by both audience and orchestra.

Nicolai Malko, guest conductor at Ravinia, made his initial bow on July 2, be-

## CROOKS IS SOLOIST IN CHICAGO SERIES

### Tenor Makes Grant Park Debut with Weber Conducting Opera Orchestra

CHICAGO, July 10.—Despite chilling breezes from Lake Michigan, a good-sized crowd gathered to listen to Richard Crooks in his first appearance at the Grant Park concerts on July 1, with the Chicago Opera Orchestra, led by Henry Weber.

July 1 was the beginning of the major



Richard Crooks, Rehearsing for the Concert, Is Admired by Two Young Visitors, Jean Reid (Center) and Lorraine Laney

series of Grant Park concerts given by professional organizations, the June concerts being divided nightly by professional organizations and high school orchestras and bands.

Mr. Crooks very graciously gave numerous encores. He was in excellent voice and the audience welcomed his singing enthusiastically. Mr. Weber directed the orchestra in colorful readings of 'Siegfried's Rhine Journey', the 'Tannhäuser' Overture, and works by Debussy, Mahler and Weber.

CHARLES QUINT

ginning the second week of the Ravinia festival. As the Tchaikovsky cycle featured the second week, Mr. Malko listed the Symphony No. 4 for his first program. Mr. Malko demonstrated that his ideas were based on genuine musical artistry, intelligence of a high order and a diligent search into the composer's meaning.

Earlier in the program, Mr. Malko proved his keen sense of dramatic values in a spirited reading of Stravinsky's 'Petrouchka' Suite. Bach's Passacaglia and Fugue in C Minor, orchestrated by Respighi, which began the program, was clear-cut and well-defined.

C. Q.

### City Amateur Symphony Plays on the Mall

The first summer concert of the City Amateur Symphony, Judge Leopold Prince, conductor, was given on the Mall in Central Park before an audience of approximately 5,000 on the evening of June 25. Mildred Lind, thirteen-year-old violinist, was the soloist, playing three movements from Lalo's 'Symphonie Espagnole'.

The purely orchestral works included Bazzini's Overture to 'Saul', Tchaikovsky's E Minor Symphony, the Fifth, and the waltz from Glazunoff's 'Raymonda'. Beginning on the evening of June 29, the City Amateur Symphony presents five concerts weekly on the Mall.

## SUMMER CONCERTS BEGIN IN CLEVELAND

### Ringwall Conducts Initial Concerts of New Series—Seven Soloists Heard

CLEVELAND, July 3.—The Cleveland Summer Orchestra opened its second season of "Pop" concerts in Public Hall on June 19. Rudolph Ringwall's programs of standard orchestral classics and movements of symphonies delighted the audiences, as did the Morton Gould arrangements of popular tunes, and especially his original composition, 'Pavanne' which were encores.

The soloists were Samuel Dushkin, violinist, who played the Mendelssohn Concerto at the opening concert. As an encore Mr. Dushkin played the second movement of the Lalo, 'Symphonie Espagnole'. Annamarie Dickey, Metropolitan soprano, soloist on June 21, sang 'Depuis le jour' from 'Louise' and the 'Jewel' song from 'Faust' and graciously added several encores.

Boris Goldovsky, who is exceedingly popular and active in many capacities in local musical life, appeared as pianist on June 22, giving a thrilling performance of the Beethoven 'Emperor' Concerto, after which he added several Chopin pieces as encores.

#### 7,455 Hear Fray and Braggiotti

Jacques Fray and Mario Braggiotti, duo-pianists, attracted the largest audience thus far this season. 7,455 enthusiasts were on hand on June 26 to enjoy their excellent performance. To the 'Spanish Rhapsody', a composition of Mr. Braggiotti's, and Gershwin's 'Rhapsody in Blue', were added their shortened version of Ravel's 'Bolero' and an amusing set of variations on 'Home, Sweet Home'. Responding to the delighted applause the artists played 'Summertime' from Gershwin's 'Porgy and Bess'.

On June 28, Joan Peebles, contralto, won many admirers. Her rich tone was superbly employed in 'Adieu forêts' from Tchaikovsky's 'Jeanne d'Arc' and the 'Seguidilla' from 'Carmen'. The audience enjoyed Miss Peebles's choice of encores—Brahms's 'Lullaby', Dvorak's 'Songs My Mother Taught Me', and 'Annie Laurie', for which Alice Chali-



Rudolph Ringwall

foux provided most artistic harp accompaniment.

Dr. Jerome Gross, a prominent physician who also holds a high position in music circles of Cleveland was soloist on June 29. Dr. Gross played the violin Concerto in E Minor by Conus. His magnificent tone and skillful playing won an ovation from the audience which was over 5,000. Dr. Gross then responded with the slow movement from Lalo's 'Symphonie Espagnole' and Drigo's 'Valse Bluette'.

Public Hall has a gay and colorful setting for the programs by the orchestra, which is largely made up of members of the Cleveland Orchestra.

During the second series of six concerts, which starts on July 10, Massimo Freccia, conductor of the Havana Philharmonic, and Hermann Adler, Czech conductor, will share the baton with Mr. Ringwall. The soloists appearing during this series include, Carroll Glenn, violinist; Beryl Rubinstein and Arthur Loesser, two-piano team; Miriam Berg, contralto; the Hruby Brothers, trumpeters; and Leonard Warren, baritone.

WILMA HUNING

ceived. The chorus was in fine form. The orchestra was under the competent direction of Fausto Cleva, and it gave the singers fine support. Blake Scott was the ballet master, and Lillian Moore, the première danseuse.

Rossini's 'Barber of Seville' followed. A cast of fine proportions included Carlo Morelli as Figaro and Pompilio Malatesta as Don Bartolo. Both were highly effective.

Josephine Tuminia, as Rosina, displayed a voice of wide range and freshness. Giulio Gari's Count Almaviva was nicely styled, and Nicola Moscana was excellent as Don Basilio. Lodovico Oliviero and Wilfred Engelmann completed the cast. The orchestra, under Mr. Cleva, formed a splendid background.

Puccini's 'Madam Butterfly' had Rose Tontoni as the Japanese girl, and her voice was lovely to hear. Joseph Bentonelli sang the role of Pinkerton with a voice of fine proportions. The Sharpless was Joseph Royer, who was also effective. The other members of the cast included Helen Beatty as Suzuki, Mildred Ippolito as Kate Pinkerton, Lorenzo Alvari as the Bonze, Lodovico Oliviero as Goro, Wilfred Engelmann as Yamadori and the Registrar, and Eliz-

abeth Ann Maddox as Baby Trouble. Mr. Cleva conducted.

The three operas to be presented the week of July 7 were 'Rigoletto' July 7 and 11; 'Samson' July 9 and 12; 'Tosca' July 10 and 13. The schedule for the rest of the season includes 'Carmen' July 14, 18; 'Bohème' July 16, 19; 'Otello' July 17, 20; 'Manon' July 21, 25; 'Trovatore' July 23, 26; 'Traviata' July 24, 27; 'Faust' July 28, Aug. 1; 'Tannhäuser' July 30, Aug. 2; 'Lucia' July 31, Aug. 3; 'Lohengrin' Aug. 7, 10. The nights of Aug. 4, 6, 8 and 9 are still to be filled. VALERIA ADLER

## ITURBI OPENS SERIES AT HOLLYWOOD BOWL

### Nineteenth Season for Concerts Under the Stars Launched—Crooks Is Soloist

LOS ANGELES, July 10.—The largest audience in the history of Hollywood Bowl concerts rose to its feet as José Iturbi conducted the 'Star Spangled Banner' opening the nineteenth season of 'Symphonies Under the Stars' on July 9.

The initial program included the Overture to 'Rienzi' by Wagner, Richard Strauss's 'Don Juan', Rimsky-Korsakoff's 'Spanish Caprice' and a novelty, 'American Panorama' by Daniele Amphitheatre, to which only a modicum of praise can be given. The work had what was said to be its first West Coast performance at this time. The composer took several bows.

Richard Crooks, tenor, was the soloist, making his sixth bowl appearance upon this occasion and pleasing the audience mightily by his singing of 'The Dream' aria from Massenet's 'Manon', 'Ah, Moon of My Delight' by Lehmann and Carnevali's 'Spanish Serenade', for which Mr. Iturbi provided piano accompaniments. Popular taste was recognized by three light songs sung at the close of the evening and for which Elinor Remick Warren, the composer, was accompanist. HAL D. CRAIN

## SEASON OUTLINED FOR NBC SYMPHONY

### Toscanini Will Share Podium with Steinberg, Wallenstein and Szell in Series

Arturo Toscanini will conduct the NBC Symphony in fourteen concerts next season, in his fourth series with the orchestra. Conductors who will share the season with Mr. Toscanini are Hans Wilhelm Steinberg, former conductor of the Palestine Symphony; Alfred Wallenstein, musical director of the Mutual Broadcasting System, and Georg Szell, former conductor at the Berlin Staatsoper.

The orchestra will open its season with six concerts under Mr. Steinberg, beginning on Oct. 12 and ending Nov. 16. The first concert under Mr. Toscanini will be given in Carnegie Hall on Nov. 23, and the conductor and his men will also move from Radio City to that hall for the concerts of Dec. 28, Feb. 22, and April 19. Mr. Toscanini will conduct from Nov. 23 to Dec. 28, from Feb. 1 to Feb. 22, and from March 29 to April 19. Mr. Wallenstein will lead the orchestra from Jan. 4 to Jan. 25, and Mr. Szell from March 1 to March 22.



Hans Kindler

## KINDLER LAUNCHES SUNSET SYMPHONIES

### National Symphony Attracts 13,500 to First Concert at Potomac Watergate

WASHINGTON, D. C., July 8.—More than 13,500 Washingtonians crowded to the Potomac Watergate for the inauguration of another season of 'Sunset Symphonies' by the National Symphony, Dr. Hans Kindler, conductor, on the evening of July 7.

It was a peaceful midsummer night, but there were overtones, for Dr. Kindler had dedicated the program to the "heroic work of the American Red Cross." The intermission was given over to an appeal to help the mercy organization in its relief work for war sufferers. Mrs. August Belmont, of New York City, was escorted to the stage by Dr. Kindler to speak. She thanked the District of Columbia Chapter of the Red Cross for exceeding its \$300,000 quota, but urged those who could afford it to give continued support.

#### Hundreds of Canoeists Attend

Reserved places at the front of the Watergate steps were filled almost an hour before the concert began, and when Dr. Kindler, in his white dinner jacket, stepped to the podium, not only were the tiers of seats on the steps occupied, but spectators and auditors formed long lines of standees on the neighboring Arlington Memorial Bridge and Riverside Drive. The Barge, on which the seventy-five musicians are seated, was completely surrounded by hundreds of canoeists and yachtsmen there to enjoy not only the lilt of Dr. Kindler's music, but that of the Potomac water as well.

The program, which opened with the 'Star Spangled Banner', also included the Overture to 'Russlan and Ludmilla' by Glinka, Sibelius's Second Symphony, two Brahms waltzes, selections from Stravinsky's 'Firebird', three scenes from Mussorgsky's 'Boris Godunoff' and other works by Smetana and Shostakovich.

JAY WALZ

**RECORDINGS:** Thousands 1895-1940, all insts. Clarke, Pryor, Rogers, Kryl, Ysaye, dePachman, Lyons. **VOCALS:** Calve, Battistini, Hempel, Plancon, Gadski, Sembrich, Melba, earliest Homer, Caruso, deGogorza, etc. No lists, STATE WANTS. Josephine Mayer, St. Barbara, Calif.

## OPERA INAUGURATED AT CINCINNATI ZOO

### Metropolitan Opera Singers Included in Casts—Cleva Conducts

CINCINNATI, July 10.—With the playing of the national anthem, the Summer Opera season opened at the Zoo on June 30. Verdi's 'Aida' had a cast of genuine worth, including several members of the Metropolitan Opera.

Rose Bampton gave a completely satisfying performance of the role of Aida. Bruna Castagna's luscious contralto voice was gratifying to hear in the role of Amneris. Arthur Carron was heard to advantage in the role of Radames, while Leonard Warren was well cast as Amonarso. Nicola Moscana as Ramfis, Lorenzo Alvari as the King of Egypt and Lodovico Oliviero as the messenger completed the excellent cast.

Considering the small space available, the stage settings were well con-

## SOLOISTS WELCOMED AT TORONTO 'PROMS'

**Miller, Peerce and Piatigorsky Appear Under Stewart—Oscar Levant Heard**

TORONTO, July 10.—The concerts of the Toronto Promenade Symphony, under Reginald Stewart, continue to



AT ONE OF TORONTO'S PROMENADE SYMPHONY CONCERTS

A View of the Arena of the University of Toronto, When Gladys Swarthout, Mezzo-Soprano, Was Soloist with the Orchestra Under the Baton of Reginald Stewart, Founder and Conductor

draw capacity audiences to the arena of the University of Toronto. Distinguished soloists have added to the popularity of the concerts. Recently Margaret Miller Brown, Canadian pianist; Jan Peerce, tenor, and Gregor Piatigorsky, cellist, have appeared with the orchestra.

Soloists during July and August will include Emma Boyne, pianist; Antonio Brosa, violinist; John Carter and James Melton, tenors; Hertha Glatz, contralto, and Enya Gonzalez, Jean Dickenson and Anne Jamison, sopranos.

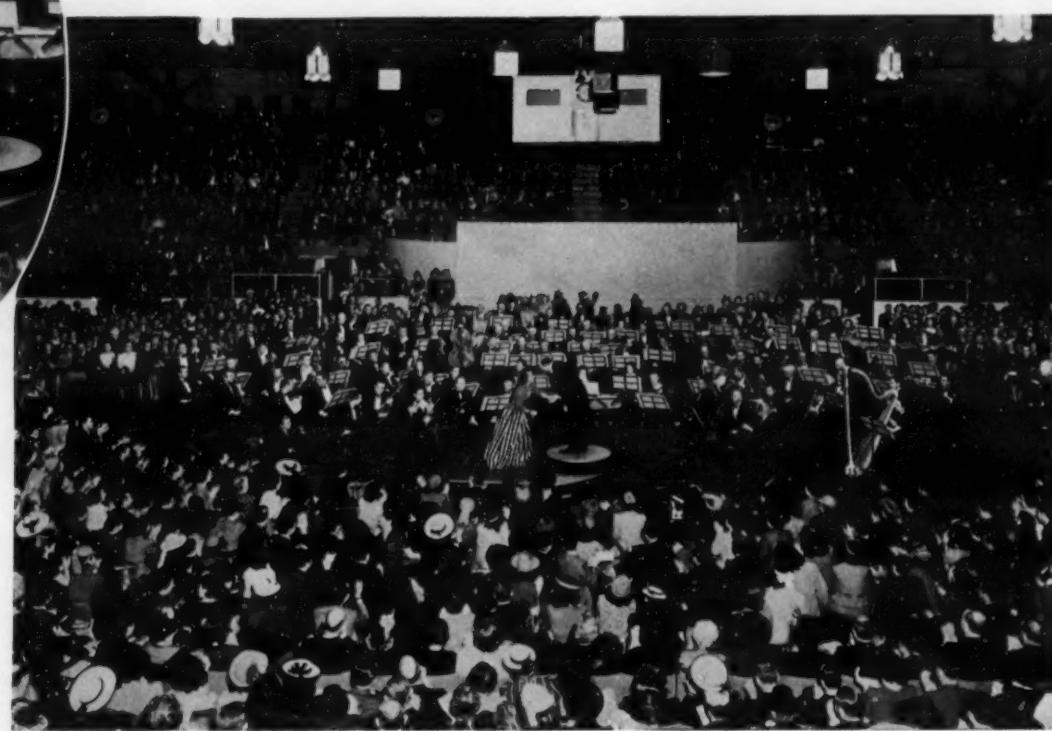
### Hart House Quartet Gives Festival

During the last fortnight in May, the Hart House String Quartet, in collaboration with the University of Toronto,

presented a Beethoven Festival in the Great Hall of Hart House. This was a memorable episode in the musical history of Toronto and the large and appreciative audience confirmed the judgment of the sponsors of the festival. The program included ten of the middle and last quartets of Beethoven.

Oscar Levant, pianist, appeared as soloist with a local orchestra under Percy Faith in a post-season concert at Massey Hall on June 14. This was Mr. Levant's first appearance in Toronto and a capacity audience greeted him with warmth and enthusiasm. His major offering was a highly exhilarating performance with the orchestra of George Gershwin's 'Rhapsody in Blue.'

ROBERT H. ROBERTS



## 'The Lost Colony' Begins Fourth Season; New Music Written for Historical Drama

**Paul Green, Author, Attends at Opening of Work at Waterside Theatre in Manteo, N. C.—Theos Cronk and James Hart Direct Music of Production**

MANTEO, N. C., July 1.

DESCRIBED this year as America's Drama of Democracy, Paul Green's historical epic 'The Lost Colony' opened its fourth summer season at the huge Waterside Theatre over the weekend of June 30 and inaugurated the 353rd anniversary celebrations of the founding of the Roanoke Island colonies and the birth of Virginia Dare—first English child born on American soil.

In a short address to the audience of 3,000 attending the premiere of the new season, Paul Green declared that 'The Lost Colony' was more pertinent today than it was when originally written in 1937 for the highlight of the 350th anniversary of historic events taking place on this original site of the first colony. Then it was a "period piece", but with conditions in Europe as they are today, the statement of the democratic ideal, as expressed in 'The Lost Colony' is far more significant.

### Westminster Choir Participates

The musical background of the drama is again being furnished by the West-



James Hart



Theos Cronk

minster Choir of Princeton, N. J. During the past three years, the Lost Colony Chorus was composed mostly of students of the Westminster College, but this year marks the first in which only full-fledged members of the Westminster Choir are in the personnel of the Lost Colony Chorus. Theos Cronk, who is executive secretary of the Westminster College in charge of the placement bureau, is musical director of 'The Lost Colony'.

After an absence of the past season, James Hart returns to the console of the organ, which is the only instrument used in the production, with the exception of two native Indian drums. A native of Knoxville, Hart has had several years experience in church, concert and

theatre work. With the Westminster Choir, he has made appearances with several leading orchestras, including the NBC Symphony, the Philadelphia Orchestra and the New York Philharmonic-Symphony.

The score was compiled by Green from sixteenth century English ballads, songs, hymns and dances by Tye, Byrd, Tallis and others, and with new lyrics by the North Carolina dramatist. Arrangements were made by Lamar Stringfield, noted Carolina composer, and Adeline McCall, of the music department of the University of North Carolina. Considerable new music was written for the prologue to the first and second acts, making the entire score an integral part of this "symphonic drama".

'The Lost Colony' is sponsored by the Roanoke Island Historical Association as a non-commercial venture, with State Senator D. Bradford Fearing as president. Paul Green wrote the drama gratis and solely for presentation by the natives of Roanoke Island as an epic drama at the Birthplace of the Nation. With more than 250,000 spectators having seen it during the past three summers, upwards of 100,000 are expected before the present season closes on Sept. 2.

### Salzedos Play for Television Broadcast

Carlos Salzedo and Marjorie Call Salzedo were telecast on June 11 in a two-harp program, reportedly the first such telecast of a two-harp recital ever made. The program included works by Bach, Debussy and Salzedo.

## PITTSBURGH HEARS BARTOK AND ARANYI

**Artists Give Sonata Recital—Saudek Conducts Schenley Lawn Concerts**

PITTSBURGH, PA., July 10.—Hotel Schenley Ballroom could hardly hold the large audience of Hungarian patriots and Pittsburgh music lovers which came to honor Béla Bartók and Francis Aranyi in their sonata recital. Performed were the Beethoven 'Kreutzer' sonata, a Mozart sonata, and of course a Bartók sonata which Aranyi had played in Pittsburgh some years ago. Bartók was generously applauded for his piano playing as well as his contribution as a composer, and Aranyi has rarely played better than under the stimulation of his fellow-countryman.

A banquet with some 2,000 guests ushered in the drive of the National Association for Music Appreciation at Hotel Schenley recently with the result that the record-sale has been enormous. Speakers included Fannie Hurst and Olga Samaroff.

### Dr. Earhart Retires

Dr. Will Earhart, head of the Pittsburgh Public School Music system, retired in June after almost thirty years' eminent service to the community. All leading musical groups in the city joined to do him honor at a reception in Hotel Schenley during which he led an impromptu orchestra made up of men and women who have passed under his instruction during his school years and who are now holding important musical positions in the community. A portrait by Malcolm Parcell was presented by his friends to the Board of Education.

The Schenley Lawn concerts, continuing for some eight weeks, are under the baton of Victor Saudek, offering the lighter classics and better popular music. Soloists are chosen from local singers and players and the concerts are sponsored by various clubs. Feature nights, Gay Nineties, Old Vienna, Opera Night, will be the rule.

The annual memorial concert by the Musicians Club of Pittsburgh, raising funds for needy and sick musicians, again drew a capacity crowd to Schenley Lawn. Saudek's Little Symphony, the Westinghouse Male Chorus, Y. M. & W. H. A. Choral, Mother Singers of Tarentum, and solo singers, Caroline Tatem, Angela Casale, James Pastorius, the Pittsburgh String Quartet, also three bassoonists, David Graham, Lucas Finne and Max Adams, contributed their services. Accompanists were Helen Herman, Aneurin Boddycombe, and Margaret Stoerkel Wilhelm.

J. FRED LISSFELT

### Platoff Chorus to Make Transcontinental Tour

The General Platoff Don Cossack Chorus, which will make its first transcontinental tour next season under the management of the Metropolitan Musical Bureau, is in Mexico for a series of concerts. The cross-country tour will begin in southern California in early October. The chorus is led by Nicholas Kostrukoff.

Victor de Veritch, violinist, played the Bruch G Minor Concerto with the WNYC concert orchestra in a broadcast on the evening of June 28. Herman Newman conducted.

## BOSTON POPS EVENTS BROUGHT TO CLOSE

### Langendoen Conducts Own Variations—Petri Soloist Under Fiedler

BOSTON, July 3.—With a stirring performance of the 'Star Spangled Banner' and the lowering of a huge American flag over the audience which completely filled Symphony Hall, the Boston "Pops" were brought to a glorious close on the night of June 29.

Those who occupied balcony seats for this final program, found the event unusually colorful and the general enthusiasm for the music gave additional zest to the well-chosen musical menu. Leo Litwin, pianist was the soloist, performing Gershwin's 'Rhapsody in Blue,' and other important items included excerpts from 'Samson and Delilah' by Saint-Saëns, and the Prelude to 'Die Meistersinger' by Wagner. Schonherr's 'Austrian Peasant Dances' opened the middle section of the program, and the Valerius-Kremser 'Prayer of Thanksgiving' closed the printed portion of the program. It has been interesting to note that this season Mr. Fiedler has included this fine old Dutch Hymn of Thanksgiving with somewhat more frequency than for several years. It would seem to be peculiarly appropriate that Americans be reminded of the sentiment it embodies.

To benefit the Holland Relief Fund,

Mr. Fiedler arranged an unusually attractive program which brought forward the Dutch pianist, Egon Petri as soloist in the Beethoven 'Emperor' Concerto. Jacobus Langendoen, a first cellist of the Boston Symphony and a native son of Holland, conducted his own set of Variations on a Dutch Theme, written for string orchestra. Both the soloist and the guest conductor were warmly applauded. Mr. Fiedler conducted the remaining items on the program.

Each summer, Mr. Fiedler dedicates one program to the children, and that of June 26 appeared to be most happily selected, including as it did the bright Overture to 'The Merry Wives of Windsor' by Nicolai, the amusing Prelude and Fugue on 'Dixie' by Weinberger, 'Pop Goes the Weasel,' arranged by Cailliet, 'The Animals' Carnival' by Saint-Saëns, with Messrs. Sanroma and Litwin giving the youngsters enormous pleasure as the pianists, and Mr. Langendoen performing 'The Swan' to everybody's satisfaction.

'Old Timers' Night' again brought joy, and Symphony Hall echoed to the strains of 'Ta-ra-ra-ra Boom-de-ay,' 'Sweet Rosie O'Grady,' 'Daisy Bell' and other old favorites both in the field of ballad and the old-fashioned "rag-time," on the night of June 24. In retrospect, it was a "Pops" season to which Mr. Fiedler and his associates may point with pride. GRACE MAY STUTSMAN



Arthur Fiedler, Who Conducted Both the Boston Pops and Esplanade Opening Concert

mannesque beauty and expressiveness. The orchestral parts of the program were Schubert's 'Rosamunde' Overture, Sibelius's E Minor symphony, and the same composer's 'Finlandia'.

PHILIP GORDON

## BOSTON DEDICATES NEW MUSIC SHELL

### Fiedler Launches Esplanade Concerts in New Setting on Charles River

BOSTON, July 10.—The Esplanade Concerts opened their twelfth consecutive season on July 2 with an orchestra of seventy-five Boston Symphony players under Arthur Fiedler, founder and conductor of these open-air concerts. The opening night marked the dedication of the fine new permanent music shell costing \$300,000.

In 1926, three years before Mr. Fiedler launched this Esplanade Concert project, Maria E. Hatch of Boston left in her will a trust fund of \$300,000 to be used "for a park, playground or memorial in honor of her brother Edward," a well-known Boston business man. For ten years, the fund lay idle. Four years ago, Attorney-General Dever began a systematic search for inactive trust funds, and uncovered that left by Miss Hatch. The appointment of John Burke and Wm. J. Hickey, Jr. as active trustees followed, and their enthusiastic support of the idea of a permanent music shell on the Charles River Embankment, made possible, by the way, through the generosity of another Boston woman, Mrs. James J. Storrow, resulted in the granite and teakwood edifice dedicated at this concert.

#### Stage Is Commodious

The stage is 150 feet wide and proportionately deep, and has been designed to accommodate not only a full-sized symphony orchestra, but also to provide opportunity for operatic and choral productions, dance productions and other artistic ventures. Beneath the stage (which is air-conditioned), are dressing rooms, lounging rooms, promenade corridors and showers, with air-conditioned lockers for valuable instruments. The most modern in lighting equipment lends additional charm to the shell.

The program included the Overture to 'Egmont' by Beethoven, 'Spring' for string orchestra by Grieg, the 'Espana' Rhapsody by Chabrier, and some "Americana" which included the tune 'Chester' by Billings (1746-1800), the 'Arkansas Traveler' arranged by Guion, 'Deep River' arranged by Burleigh and Skilton's 'War Dance' from the 'Suite Primeval.' After the Finale from the Tchaikovsky Symphony No. 4, everyone joined in the national anthem, which sounded especially impressive as sung by an audience of between 20,000 and 25,000 persons. Those who made brief dedicatory speeches included Eugene C. Hultman, chairman of the Metropolitan District Commission, John Burke and Wm. J. Hickey, Jr., trustees of the Hatch Fund, Arthur Fiedler, Edward O. Proctor, Assistant Attorney General of Massachusetts, and Maurice J. Tobin, Mayor of Boston.

Every Esplanade concert is absolutely free, the funds for maintenance coming from voluntary donations. The architect of the shell was Richard Shaw and the acoustical expert in its planning was Dr. William R. Bars.

GRACE MAY STUTSMAN

## ESSEX COUNTY SOCIETY COMPLETES SERIES

### Traubel, Elman, Serkin and Levant Are Soloists Under Smallens

NEWARK, N. J., June 28.—Even the vagaries of the weather, causing postponement of two of the remaining three concerts in the series of the Essex County Symphony Society, could not diminish appreciably the size of the throngs which filled the Newark Schools Stadium on these occasions. At no time did the attendance fall below 20,000.

As usual, Alexander Smallens conducted. The tasks which he set the or-

chestra this year were more exacting than at any time in the past; they included Tchaikovsky's Fifth Symphony, Sibelius's First, and a Wagner group. Both in these works and in the trying accompaniments, Mr. Smallens revealed again his sterling qualities as orchestral helmsman.

#### Niece of Tchaikovsky Attends Concert

The second concert of the series, postponed from June 10 to June 12 because of unceasing downpours, was a Tchaikovsky memorial. Added interest attached to the concert through the attendance of Mrs. Nicholas Rimsky-Korsakoff, niece of Peter Tchaikovsky, who

is now a resident of East Orange. The soloist was Mischa Elman, who played the violin concerto with all of the lusciousness of tone which one is accustomed to expect from him, and with a breadth of feeling which added immeasurably to the stature of his performance. The accompaniment was excellent. Several encores with piano accompaniment were necessary. The orchestra contributed the 'Marche Slave' and the E Minor Symphony.

The absence from the country of Lauritz Melchior necessitated last-minute changes in the third program, given on June 17. The concert, originally planned as all-Wagner, became half Wagner and half American. Perhaps the management would not have planned the program in this way deliberately, but there can be no doubt that, however unorthodox the Wagner-Gershwin juxtaposition, it was extremely interesting, particularly from the viewpoint of audience reaction. The Wagnerian excerpts were received with tumultuous applause, and the soloist, Helen Traubel, was recalled again and again amid cries of "Encore!" from the stands; but Oscar Levant's playing of the Gershwin Concerto in F stimulated most exuberant foot-tapping and swaying, and it was evident that the idiom of this music was the same language as that of the audience. In comparison, the 'Indian' Suite of MacDowell, though excellently played by the orchestra and well received by the audience, sounded like a foreign tongue.

Mr. Levant deserved the ovation accorded him. His playing was impeccable, and his collaboration with the conductor and the orchestra in the smallest details indicated the stature of the true artist. At no time did he try to focus attention on himself. Miss Traubel, heard in 'Elsa's Traum'; 'Dich, teure Halle', and the 'Liebestod', impressed greatly by the qualities of style and of singing which familiarly denote a Wagnerian soprano.

The final concert, on June 25, had been postponed a day because of rain, and the weather was none too good for outdoor music when the performance took place. Rudolf Serkin was soloist in the Schumann Piano Concerto. Rarely, if ever, can the first movement of this concerto have been played with deeper insight into its romantic beauty and tender sentiment. The tempo, faster than the moderate speed usually chosen by soloists, seemed the true pace the composer had intended, and every phrase breathed the essence of Schu-



At the Essex County Stadium in Newark, When Mischa Elman Was Soloist in an All-Tchaikovsky Program, Are: (Left to Right) Harry Friedgut, Managing Director of the Society; Mrs. Nicholas Rimsky-Korsakoff, Niece of Tchaikovsky and Whose Husband Was a Distant Cousin of Rimsky-Korsakoff; Mr. Elman and Mrs. Parker O. Griffith, Founder and President of the Society

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## Musicians in the War

SO little has been published about casualties in the European cataclysm that musicians everywhere have reason to be apprehensive concerning the fate of many of their fellows of military age. That some whose names are known in America have paid the great price is altogether probable, but, with conditions as they are, weeks or months may pass before their fate is made known. In the great war of 1914-18, composers, opera singers, concert artists, conductors, organists, chamber music players and instrumentalists of every category served in the combat forces, though special duties were found for some, enabling them to put their musical gifts to use for the benefit of their comrades. Little has been heard of any special assignments for musicians in the present war. It has moved with such lightning rapidity as compared to the long stalemate of the earlier struggle that there can have been little time or place for music in the countries overwhelmed by the successive German drives. The musician has been needed primarily as a fighter and it is to be assumed that he has been meeting his military obligations, and all that these have meant in hardship, horror and suffering, with the same high credit to his calling as musicians did, as a class, in the last war.

But it is not alone among the musicians called to the colors that grievous losses are to be feared. Just who have been the victims in the bombings of cities, towns and hamlets is as obscure as the facts concerning casualties in battle. Anxiety is to be felt for many musicians who were too old or not physically fit to serve their country in battle. Vainly have American friends tried to establish contact with certain of the many eminent men and women of music who were last heard from in Paris. In Brussels and other cities of the occupied territory, others, if living, are under a similar pall of silence, apparently unable to communicate with the outside world.

## MUSICAL AMERICA for July, 1940

Eventually word will come through from many for whose safety fears are now entertained. But it has taken a long time to clear up the fate of Spanish musicians caught in the maelstrom and in some instances taking part in the civil war. That Manuel de Falla was among those who came through unscathed has been a cause for rejoicing among many who have noted with satisfaction his recent visit to South America. There was genuine concern over the lot of Sibelius at the time of the Russian invasion of Finland and every scrap of reassuring information was received with relief and sober thanksgiving. An autographed photograph which has just come to hand from Richard Strauss—and which is reproduced on another page of this issue—would indicate that all is well with that master, who, like Sibelius, is many years beyond the call for fighting men.

"Total war" is no respecter of persons. Nor can musicians expect or wish to be treated as a class apart in times when every individual is expected to serve and sacrifice for the sake of all. But America's anxious hopes and sympathies are with the musicians of Europe in their hour of trial, whatever their nationality and whatever the outcome of the war.

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## Personalities



Marian Anderson and Her Accompanist, Kosti Vehanen, Wear the Traditional Leis and Sample the Popular Pineapple Juice of Hawaii

Brailowsky—The pianist, Alexander Brailowsky, has bought a farm in Connecticut where he will spend the Summer preparing his programs, which contain many novelties, for the coming season.

Petina—The mezzo-soprano of the Metropolitan Opera, Irra Petina, has been assigned a leading part in a forthcoming film, 'There's Magic in Music', which is now in production.

Stravinsky—The noted composer, Igor Stravinsky, now in Los Angeles, recently completed a new work, a symphony based upon Biblical themes. He will conduct the world premiere of the work in Chicago in November.

Eddy—The latest film in which Nelson Eddy will appear is a version of Noel Coward's play, 'Bittersweet' on which he began work on July 1, and which will keep him busy in Hollywood during the entire summer. Mr. Coward has expressed himself in print recently as preferring 'Bittersweet' to any of his other plays.

Carpenter—The composer, John Alden Carpenter, his wife and several servants escaped in their night clothes when the house which they were occupying for the summer took fire. The fire is said to have destroyed Mr. Carpenter's piano and a number of his manuscripts.

Le Massena—'Old Glory', a new work by C. E. Le Massena, dedicated to the United States Flag Association, was introduced by Ruth Klingmann, singing with the official World's Fair Band, Capt. Eugene La Barre, conductor, on July 4, at the American Common at the Fair Grounds.

Gorin—Igor Gorin, baritone, who took out his first papers when he first came to America, was presented his final citizenship papers at the Los Angeles Bureau of Naturalization when on a recent tour of the Pacific Coast. He is now realizing what he describes as "the highest ambition of my life, to become a citizen of the United States".

Barbirolli—When John Barbirolli attempted to return to the United States, following a recent visit to Canada, he was stopped at the border, because, being a British citizen of Italian and French parentage, he had failed to comply with United States customs regulations. The matter was finally adjusted, however, and he was permitted to proceed to Hollywood, where he will conduct in the Bowl.

## Tchaikovsky's Visit to America

(Continued from page 5)

At 7:30 in the evening Reno called for me and we went together to Music Hall. I sat in the Reno box and watched the ceremony. It commenced with the national anthem. A pastor delivered a speech for the event, then the musical program began. My short chorals, 'Legend' and 'Paternoster', were sung beautifully. The overture to 'Leonore' by Beethoven was performed finely. Entre act, I went down excitedly. My turn came. I was received with enthusiasm. The March was rendered perfectly. Great success.

Next morning I read in the *Herald of May 6*:

"Tchaikovsky is a tall, gray, well-built, interesting man about sixty. He seems a trifle embarrassed and responds to the applause by a succession of brusque and jerky bows. But as soon as he grasps the baton his self-confidence returns."

Am a little vexed. These American critics write not only about my music, but about my person.

Went to rehearsal at ten-thirty by myself, on foot. I like to walk. Could hardly find the entrance to the hall. Was content with the rehearsal. After the Suite the musicians began to shout "Hoch!" . . . Dripping with perspiration, I was obliged to talk with Mme. Reno. . . .

### At 51, Conducts His Third Suite

Today is May 7. I am 51 years old. Am all excited this morning. At two o'clock I shall have to conduct my Suite. How strange! I experience a sort of peculiar fright. Have conducted this suite many times. It has been going nicely. Why the fear? Well, anyhow, I am suffering terribly. My suffering is increasing as in a crescendo. Maybe it is because they pay attention here to my appearance, and my embarrassment reveals itself. . . .

Somehow, after experiencing some bad hours, I appeared before the audience. Again a hearty reception, and—as the newspapers say—I created a sensation.

After the Suite I sat in Reno's office and had an interview with reporters.

Am very much annoyed with visitors, reporters, composers, librettists. One of the visitors, an old man, brought me his opera, 'Wlasta'. He touched me very deeply by telling me about the death of his only son. I comforted him as much as I could.

Received heaps of letters and telegrams from all parts of America, congratulating me and asking for my autograph. Answered all the letters and telegrams. It was up-hill work. Mme. Reno reproached me for doing this and said it could have been done by any of the secretaries. I thought that would be unfair.

### Annoyed with Damrosch

Was at the rehearsal of my Piano Concerto. I was a little sore at good Damrosch: he took most of the time for himself and left me but a remnant for rehearsal. Nevertheless, the rehearsal was successful. Slept a little before the concert.

The chorals were performed well; but if I had been less bashful and not so excited, the performance would have been much better. My absent-mindedness becomes intolerable, and, it seems to me, is a symptom of old age. By the way, everybody was astonished when I said yesterday I was 51 years old. Andrew Carnegie especially was surprised and said I looked much older. Quite possible; I feel out of sorts. . . .

My friend Romeiko brought me numerous newspaper clippings about myself. All, without exception, are laudatory to the highest degree; they praise to the skies my Third Suite, and especially do they admire my conducting. Is it really true that I am a good conductor? Do these good Americans exaggerate? I am very much flattered.

May 9, the violinist Ritzel visited me. He came to ask for my picture, and told that the musicians of the orchestra liked me very much. I was profoundly moved by their attention.

After changing my dress I rushed to

Music Hall, where I was to make my last appearance before a New York audience. How strange! Am getting accustomed to Americans and during my last appearance was not at all excited. Why? I cannot answer.

In the Green Room I made the acquaintance of the singer who yesterday sang my song, 'Oh, Sweet Suffering'. A wonderful singer and a lovely woman.

### Adele Aus der Ohe Plays Concerto

My Concerto in the excellent performance of Adele Aus der Ohe, pianist, went off magnificently. What enthusiasm! I never saw such exaltation even in Russia. Curtain calls were without end. They shouted, "Hoch!" waved handkerchiefs. In short, the meaning was clear that I really was liked by the Americans. I especially appreciated the fervor of the orchestra.

After the concert, went with Damrosch to von Sach's to sup. This pompous supper was given at the Manhattan Club, a grandiose and luxurious building. We sat in a separate hall. There were many invited guests. On the elegant vignette of the menu that was given to every guest, was printed a small excerpt from one of my compositions. I sat side by side with Carl Schurz, a very educated and interesting person. We talked about Tolstoy, Turgenoff and Dostoyevsky.

Andrew Carnegie grasped my hands and said that, though uncrowned, I am the very king of music. He clasped me in his arms, tried to express my greatness by standing on tiptoe. He threw the whole party into ecstasy by showing how I conducted the orchestra. He did it so nicely that I admired him myself.

May 15: At Baltimore, Aus der Ohe, her sister and I went together in a carriage to the rehearsal, which took place on the stage of the theatre Lyceum. Was disappointed because the orchestra was small—only four first violins. But they were good. Of course, on account of the scanty orchestra, I could not even dream of the Third Suite. Decided to substitute the string Serenade.

### Appearance in Baltimore

The concert of Adele Aus Ohe went off well, but we had much trouble over my Serenade. The musicians were impatient; the young concert master impolitely showed his displeasure and I was given to understand that it was time to finish. I did not blame them. Those poor travelling musicians were tired by their frequent removals. However, the audience welcomed me, and everything ended happily.

May 18: Went to Philadelphia. There I visited Aus der Ohe, lunched with her. At eight o'clock there was a concert. The big theatre was overcrowded.

After the concert I was at the local club. The next day I would go to New York with Aus der Ohe.

Returning to New York was somewhat tedious and complicated.

May 20, pianist Dannrighter came to take me to the rehearsal of the Quartet and Trio, which were to be played at the gala evening at the Composer's Club. The musicians played the Quartet poorly and the Trio quite badly because the pianist, Mr. Huss, was inexperienced and did not know how to beat time.

At 8:30 Mr. Mowson called for me. The Composer's Club was not a club for composers, as I had thought, but a musical society whose objective was to get up parties dedicated to composers.

This evening was dedicated to me and it took place in the Metropolitan Opera. I sat in the first row. They played the Quartet and Trio, and sang some songs; some were sung by Miss Alwes.

The program was too long. In the middle of the evening, Mr. Smyth made a speech directed to me. I answered in French. Enthusiastic applause. One lady threw into my face a big bunch of roses. Was introduced to many people.

After the soirée I was obliged to chat with hundreds of people and give hundreds of autographs.

Next day I left New York and hospitable America.

## What They Read Twenty Years Ago

MUSICAL AMERICA for July, 1920



Nellie Melba Sings Into the "Wireless Apparatus" That Sent Her Voice from England to Many Parts of Europe "with the Greatest of Ease"



Howard Hanson, Composer of the Music for the Revised Version of 'The Soul of Sequoia', Given at Redwood Park, Calif., for the Sempervirens Forest Play Association



At the Chicago Meeting of the National Concert Managers Association, Three Orchestra Managers Compare Notes. From the Left: L. E. Behymer of the Los Angeles Philharmonic, Arthur Judson of the Philadelphia Orchestra, and Harry Cyphers of the Detroit Symphony

### Wonder of Wonders!

Arrangements have been made whereby vibrations set up by the voice of Melba could be heard not only in England but on ships at sea and cities as widely apart as Madrid, Paris, Stockholm and Berlin.

1920

### Still Going Strong

Los Angeles Philharmonic's First Year, One of Signal Achievement. Every Promise Made at Orchestra's Inception Brilliantly Fulfilled. Walter Henry Rothwell a Leader of First Order.

1920

### Question Pertinent Now

Is the Bayreuth Idea Dead? Siegfried Wagner's Determination to Keep Festival Theatre Closed Is Not Seriously Felt Because of Deterioration of Latter-Day Performances.

1920

### It May Happen Again!

Teachers of Vienna are so sadly in need of American students that diplomatic pressure has been brought to bear to facilitate travel from this country to shrunken Austria.

1920

### Well, Wasn't He?

One would think Toscanini some new "white hope" judging from the commotion over his come-back.

1920

### And a Good One, Too

Walter Damrosch's Five-Day Festival Crowns N. Y. Season. 'Elijah' sung with Hempel, Merle Alcock, Rachel Morton Harris and Louis Graveure. Stillman-Kelley's 'Pilgrim's Progress' Proves Effective with Vera Curtis, Julia Claussen, Charles Trowbridge Tittman, Reinold Werrenrath, Royal Dadnum and Frederick Patton. Bach Choir of Bethlehem Takes Part. 'The Damnation of Faust' sung with Florence Easton, Orville Harrold, Léon Rothier and Frederick Patton. Soloists in miscellaneous programs included Schumann-Heink, Rachmaninoff, Casals, Sophie Braslau and Heifetz.

1920

## COURT MUSIC PLAYED AT RIDGEFIELD FETE

### Festival of Eighteenth Century Works Presented at Dunrovin by Bach Circle of New York

RIDGEFIELD, CONN., July 10.—A festival of three concerts of court music of the Eighteenth Century was presented in the playhouse on the estate of William Matheus Sullivan at Dunrovin on the last three Sundays in June, under the auspices of the Bach Circle of New York.

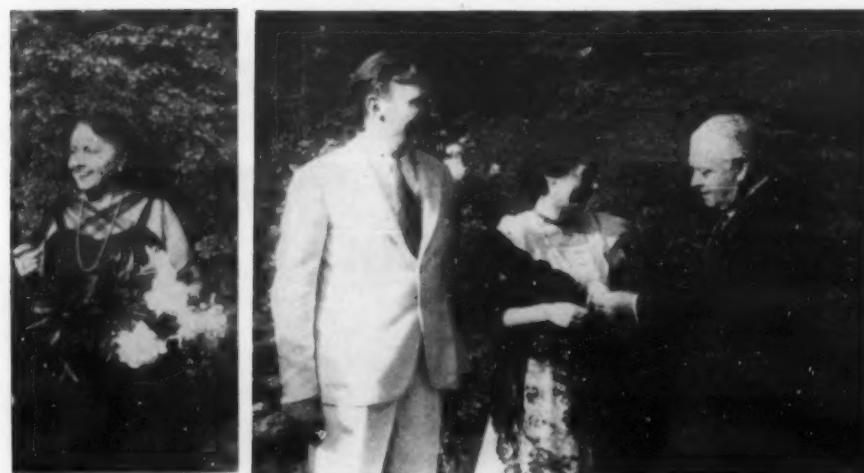
Participants in the opening program on June 16 included: The regular Bach Circle Orchestra, conducted by Robert Hufstader; Elisabeth Schumann, soprano, and Yella Pessl, harpsichordist. The auditorium, seating 300 persons, was filled to capacity, while fifty were accommodated on the terrace outside. The orchestra gave the first American performance of Giuseppe Sammartini's Concerto Grosso for strings, and Philipp Emanuel Bach's Sinfonia No. 5 for strings. Miss Schumann contributed J. S. Bach's 'Wedding' Cantata for soprano solo, 'Weichet nur, betruibe Schatten', and Miss Pessl played the same composer's Harpsichord Concerto in F, assisted by the orchestra.

Miss Pessl and Janos Scholz, viola da gambist, were assisting artists on the second program on June 24. Works by Handel, Bach, C. P. E. Bach, Tartini, Couperin, Rameau and Domenico Scarlatti were performed as well as Caix d'Hervelois's 'La Napolitaine' and a minuet.

The concluding concert on June 30 was all-Mozart, enlisting the services of Gloria Perkins, young violinist, and Mina Hagar mezzo-soprano, in addition to the orchestra under Mr. Hufstader. Miss Perkins played the Concerto in A and Miss Hagar sang the aria 'Chio mi scordo di te'. 'Eine Kleine Nachtmusik' and the Divertimento No. 11 in D were also heard. A transcription of Bach's 'Komm, süsser Tod' was added as a tribute to the Red Cross, which received all proceeds from the festival for the War Relief Fund.

### Vronsky and Babin to Play in Hollywood Bowl

Vitya Vronsky and Victor Babin, duo-pianists, will make their debut in the Hollywood Bowl concerts at Hollywood, Cal., on Aug. 16. They will play in the Santa Barbara County Bowl on Aug. 31 in a joint concert with Helen Jepson, Metropolitan Opera soprano.



Elisabeth Schumann, Who Sang Bach's 'Wedding' Cantata

Left to Right Are: Robert Hufstader, Conductor of the Bach Circle Orchestra; Yella Pessl, Harpsichordist; and William Matheus Sullivan, Upon Whose Estate the Festival Was Held



A View of a Portion of the Audience Listening from a Terrace of 'Dunrovin' to One of the Three Festival Programs

### SANTA BARBARA TO HOLD THIRD SUMMER FESTIVAL

#### Tri-County Series to Present Ballet, Singers and Pianists at Three Concerts

SANTA BARBARA, CAL., July 10.—Santa Barbara will hold its third annual music festival in its County Bowl. This year the adjacent counties of Ventura and San Luis Obispo are joining in presenting this series, which will take place on the evenings of July 20, Aug. 10 and 31.

Seating 3,600, the Santa Barbara

County Bowl is one of the most picturesque of the many now scattered throughout the United States. It is adjacent to the city proper, with two approaches and ample parking spaces for the convenience of the patrons. All the events are scheduled for Saturday evenings, thus avoiding conflict with the Hollywood Bowl dates.

On July 20 the San Francisco Opera ballet and orchestra under Fritz Behrens will open the season in 'Coppelia'. John Charles Thomas and the Cathedral Choir of 100 under A. Leslie Jacobs will be heard on Aug. 10. Aug. 31 closes the series with a joint recital by the Metropolitan Opera soprano, Helen Jepson, and Vronsky and Babin, duo-pianists.

#### New Artists Added to William Neill Management

William Neill, Inc., has added two new artists to its list: Alton Jones, pianist, and Tom Waring, American baritone-composer. Mr. Waring will be heard in concert throughout the country, as well as on the radio. José Limón, featured dancer in 'Keep Off the Grass', has a six weeks leave of absence from the show to attend to his duties as head of the dance department at Mills College. Ann Chenee, pianist, will make two summer appearances before starting her fall season, which will include a limited number of lecture-recitals for schools. Alden Edkins, bass-baritone, continues on the radio for the summer.

## BALTIMORE HEARS STADIUM SYMPHONY

### Iula Conducts Opening Concert of Civic Orchestra's Summer Series

BALTIMORE, July 10.—The Stadium Civic Symphony, Robert Iula, conductor, with Pasquale Tallarico, pianist, as soloist, presented the opening concert of its second season on June 23 before an audience of 6,000. Mr. Iula conducted with spirit. The orchestra is made up of members of the Baltimore Symphony. Frank Gittelson is concertmaster and Bart Wirtz is assistant conductor. Works by Wagner, Tchaikovsky, Chabrier, Rimsky-Korsakoff, Johann Strauss and Ferdie Grofe were heard. Mr. Tallarico played the Tchaikovsky Concerto No. 1 with technical command.

#### Mayor Endorses Series

The Stadium Civic Symphony's president, Thomas F. McNulty, introduced Mayor Howard F. Jackson, who endorsed the continuation of these summer events scheduled by the organization. Howard Sweeten is vice-president and Carl P. Schmidt is treasurer. Elliot Buse is in charge of the publicity; John Elterman is stage director; and John Ademy is the announcer. The Greater Northeast Baltimore Association is supplying ushers, gatekeepers and attendants. A list of 400 sponsors, contributing to the Guarantee Fund, indicates the public spirit behind this summer venture.

Franz Bornschein was guest conductor at the second concert on June 30 and conducted his 'Persian Pageant' and his symphonic scherzo, 'The Sea God's Daughters'. The Baltimore Music Club Chorus assisted in his choral transcription of the Tchaikovsky 'Nut Cracker Suite', besides adding other compositions to the program.

An evening of Gilbert and Sullivan was the attraction on June 20 at the Hopkins Stadium when the Municipal Band appeared under the direction of J. Lansinger, with Thomas Cushing as choral director and with assisting soloists. The event was arranged by Frederick R. Huber, Municipal Director of Music.

F. C. B.

#### Mabel Daniels Works Played in Boston

BOSTON, July 10.—Two compositions by Mabel Daniels were recently heard. The humorous 'Pirates' Island' was performed by the Boston Symphony at a 'Pops' concert, and her most recent work, 'Ode' for flute and strings, had its first performance at a concert of the Boston Flute Players Club, George Laurent, flutist. The latter work was broadcast on May 4 by the NBC Orchestra conducted by Frank Black. It is shortly to be published by J. Fischer & Bro., N. Y.

## Mariana Sarrica

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## WADDINGTON LEADS WINNIPEG SYMPHONY

## Orchestra Heard in First Two Events—Swedish Singers Hold Convention

WINNIPEG, July 10.—The Summer Symphony under Geoffrey Waddington began its second season with two concerts in the Walker Theatre on June 19 and 27. The Symphony is managed with the co-operation of the Canadian Broadcasting Corporation. Concerts will be given for ten successive weeks. The programs will be broadcast each week. Several new members have joined the orchestra this year; Albert Pratz, violinist, of Toronto, is concertmaster; Zara Nelson occupies first chair in the 'cello section, and Max Fleischer, oboe player, has entered the ranks of the symphony.

For the first time in its history, the northwestern branch of the American Union of Swedish Singers held its convention in Winnipeg on June 15 and 16, with the local Swedish Male Voice Choir, directed by Arthur A. Anderson, as hosts. Director-in-chief is Ture W. Frederickson, of Minneapolis. Many members attended from Minnesota, North Dakota, South Dakota, Wisconsin, Michigan and Montana; and many Swedish Canadians came from points outside Manitoba.

The outstanding event of the convention was the concert given in the Auditorium on June 16. Ten choirs, comprising two hundred voices, took part in the program. Ture Frederickson, director-in-chief, won special tribute from the large audience. Elsie Sikkerbol was the accompanist. J. E. Vanstrom, executive of the A.U.S.S., made a presentation of a large American flag with a golden eagle on the standard to the Swedish Male Voice Choir of Winnipeg. The flag was accepted by Emil J. Hallonquist, president, and Arthur A. Anderson, director of the choir. Others contributing to the program were Freda Simonson, pianist; a string quartet consisting of Frances Ewanko, Helen MacDonald, Enid Hermanson and Ruth Gordon. Harold Green and his orchestra were heard.

## Kenneth Spencer Gives Recitals

Kenneth Spencer, Negro bass, gave two recitals here on June 5 and June 24. The programs were given in Young United Church under the auspices of the Women's and Men's Associations of the church. Gordon Kushner was the accompanist on both occasions.

Dr. Arthur Egerton and Bernard Naylor acted as the two outside members of the Diploma Board of the University of Manitoba music department, at examinations held June 17 to 19. The number of entries this year reached a total of over 700. The director of music, Eva Clare, and Ronald Gibson, acted on alternating days as the Winnipeg members of the board. Dr. J. Frederick Staton examined students here from June 3 to 11 as representative for the Associated Board of the Royal Schools of Music, London, England.

James Robertson, the new conductor of the Philharmonic Choir, and the Winnipeg Male Voice Choir recently left for England, where he will register under the National Service Act.

MARY MONCRIEFF

## ORCHESTRA BEGINS SERIES IN ST. LOUIS

## Weiskopf Is Guest Conductor at Opening Concert by Little Symphony

ST. LOUIS, Mo., July 10.—An audience of over 1,500, the largest on record, attended the opening concert of the Little Symphony Association in the Washington University Quadrangle on June 7. It was the first of a series of



Herbert Weiskopf, Who Conducted the Little Symphony

six. As guest conductor, Herbert Weiskopf, now residing in St. Louis, made his debut appearance in this country. Mr. Weiskopf, a native of Prague, has conducted extensively in Europe, and his direction had virility and a marked sense of contrast.

The program included a Toccata, Bourrée and Gigue, by Scarlatti (orchestrated by Casella), the Symphony in G Minor by Mozart, music from Schubert's 'Rosamunde', and Mendelssohn's 'Italian' Symphony. Mr. Weiskopf and the orchestra added the 'Blue Danube' Waltz as an encore. Hans Lange is the regular conductor and Max Steinadel, the resident conductor.

The Municipal Opera Association opened its twenty-second consecutive session in Forest Park on June 3 with a two weeks' run of 'The American Way' by George Kaufmann and Moss Hart. The play was preceded by a musical prologue, 'Ballad for Americans', by Earl Robinson. This was sung by Arthur Kent, soloist, and the opera chorus. The orchestra under Jacob Schwartzdorff provided the musical background.

Bobby La Marchina, twelve-year-old 'cellist, recently gave a recital under the auspices of the Junior Committee of the St. Louis Symphony Society. His playing revealed rare talent.

HERBERT W. COST

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## Mertens to Be Executive with Columbia Concerts

Will Be Associated with Haensel and Jones Division—Was Representative Abroad

Andre Mertens, for the past five years general European representative of Columbia Concerts Corporation, has



Andre Mertens

been appointed an executive of that organization. He will be actively associated with the Haensel and Jones division of the corporation in co-operation with Fitzhugh W. Haensel and Horace J. Parmalee. Mr. Mertens made the decision to center his activities in America last Autumn when the war drastically

curtailed the concert business of his office in Paris.

After a general musical education, Mertens, at the age of eighteen, joined his father's firm, Concert and Opera Management Otto Mertens, as junior partner. By the time he was twenty-two he was handling artist tours throughout the continent and was also engaged as personal representative of music festivals in Barcelona at the Teatro Liceo, in Paris at the Pigalle Theatre under the patronage of Baron Henry de Rothschild, and in Amsterdam of the Wagner Society. Later, he co-operated with the Florence May Festival, the Salzburg Festival, and other gala festival seasons in Vienna, Rome, Milan, Madrid, and Buenos Aires.

Mr. Mertens has been instrumental in bringing to this country for concert tours the following artists and attractions: Vienna Choir Boys, Jussi Bjoerling, Mafalda Favero, Alexander Kipnis, Robert Virovai, Zino Francescatti, Jan Kipura, and the Trapp Family singers. Among American artists whose European tours he had arranged were Grace Moore and Lawrence Tibbett.

## LOUISVILLE REVIEWS SEASON'S ACTIVITIES

### Local Orchestras, Visiting Ensembles and Artists Offer Ample Fare

LOUISVILLE, Ky., June 26.—In looking back over the 1930-40 musical season in this city, a number of performances of unforgettable beauty and perfection come to mind.

Foremost among these were the concerts of Marian Anderson and Dorothy Maynor, which for pure musical values were outstanding. Each is possessed of a remarkable voice and this, coupled with their high musical intelligence, and deep emotional feeling, make of their performances musical events of the highest artistic order.

That these two recitalists made profound impressions upon the large audiences that heard them goes without saying. Marian Anderson was brought to the city by William G. Meyer, as one of the attractions of the Louisville Community Concert Association, while the Dorothy Maynor concert was sponsored by the Zeta Phi Beta colored sorority. Both concerts were given at the Memorial Auditorium.

### Ballets Outstanding

Of all the moving and beautiful ballets seen in Louisville in recent years there is one that stands out from the rest. This is the performance of 'The Prodigal Son', as presented by the Jooss Ballet at the Memorial Auditorium this past season. In the matter of dramatic intensity, choreography, perfection of interpretative dancing, musical investiture, lighting, and the austere but fitting setting, it made local ballet history, and was not even surpassed by the same company's splendid performance of 'The Green Table' two seasons ago.

The Ballet Russe de Monte Carlo, in its annual visit to the city, was responsible for a thrilling performance of 'The Devil's Holiday', to the music of Offenbach. Perhaps the beauty and the daring of the settings and costumes, as well as the flawless choreography and dancing, were a great factor in its success. Be that as it may, 'The Devil's Holiday' stands out as an unusual performance.

The piano playing of Robert Casade-

sus and Eugene List left indelible impressions upon their hearers. Mr. Casadesus was a Community Concert attraction, while Mr. List was the soloist at an early concert by the Louisville Civic Orchestra. Their outstanding musicianship, as well as their complete mastery of the piano made their work doubly memorable. The dignified simplicity with which the artists approached their tasks was a pleasant factor in their success. The youth of List made his masterly playing unusual.

Mr. Meyer was responsible for two other attractions that left pleasant memories behind them, namely, Igor Gorin, baritone, and Robert Virovai, violinist.

### Cincinnati Symphony Visits Welcome

Too much cannot be said for the evening performances given at the Memorial Auditorium by the Cincinnati Symphony under Eugene Goossens. As this is one of the ranking orchestras in the United States, Louisville is very proud to be associated, even in a small way, with Cincinnati in the enjoyment of its excellent concerts.

On the whole, the season has been marked by greater musical excellence than usual. There were more visiting artists of the first rank, and an impressive array of local concerts by the Louisville Civic Orchestra, under Robert Whitney, the Louisville Symphony directed by Joseph Horvath, the Louisville Chorus, with Frederic Cowles as director, and the Lilius Courtney ballet.

Other artists who will be remembered pleasantly were Gladys Swarthout, Szigeti and Eugenie Kolachov, a local concert pianist, who has successfully toured Europe as well as some parts of the United States, and who appeared locally with the Louisville Symphony.

HARVEY PEAKE

### MU PHI EPSILON HOLDS DAY AT WORLD'S FAIR

#### Concerts Are Given by Members of Society at Metropolitan Life Insurance Theatre

Mu Phi Epsilon Day was held at the New York World's Fair on July 3, with members of the national musical honor society appearing in the Metropolitan Life Insurance Theatre. A luncheon was served in the Women's Advisory Building. The noon concert included a group of Schubert Lieder sung by Marjorie McClung, soprano, accompanied by Ruth Bradley; piano works by Beethoven, Beecher, Chopin and Dohnanyi played by Miss Bradley, and vocal works by Bizet, Mussorgsky, Bayly, Lohr, Quilter, Homer and Rummel, sung by Mary Frances Lehnerts, mezzo-soprano, accompanied by Ethel Mae Bishop.

In the afternoon another concert was given. Thelma Jerguson, soprano, sang works by Bachelet, Debussy, Fairchild, Wolf and Rasbach, accompanied by Louise Hayden. Evelyn Swarthout, pianist, was heard in compositions by Schumann, Poulenc and Delibes-Dohnanyi. May Barron, soprano, sang works by Schubert, Saint-Saëns, Bantock and Curran, with Anita DeMars as accompanist.

Dr. J. Warren Erb and Mrs. Elizabeth Kidd, newly-elected national president, were speakers at the luncheon. Eleanor Berger was toastmaster and Beatrice MacCue, contralto, had charge of the luncheon. Hazel Griggs, pianist, was national chairman of the Mu Phi Day. In the Goodrich Arena, Miss Griggs was presented with a silver card tray by the Goodrich Company in recognition of her work in providing programs weekly, in the Arena, from the National Sorority in 1939.

## Simon Barer Begins Tour of South America

Opens Series of Seven Concerts in Rio  
—Also to Play in Argentina, Uruguay and Chile

Simon Barer, Russian pianist, left for South America by airplane on June 22, where, after his successes last



Simon Barer

season, he has been re-engaged to give twenty-six concerts in Brazil, Argentina, Uruguay and Chili. He began a series of seven concerts in Rio de Janeiro on June 29.

By a curious coincidence, Mr. Barer was prevented from sailing when scheduled both this year and last by similar circumstances. Last year, owing to the delay of the Brazilian government in sending him a visa, his boat sailed without him, but carrying his two pianos.

This year, Mr. Barer, in order to avoid the mis-adventure of last, had everything in readiness a few days before sailing, including passport, visa, income tax (an added feature), and two pianos. However, all this attention to detail did not prevent a taxi accident two days before sailing and when with police, medical and last minute complications, the pianos again sailed to South America without Mr. Barer, he was barely able to catch a 'plane which brought him to Rio one day before his first concert.

**ELEANOR STEELE**  
Soprano  
•  
**CLOVIS HALL**  
Tenor

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## PROVIDENCE CHORUS SINGS AT FESTIVAL

Tentoni Soloist with Group Aided by Goldman Band—John Archer Directs

PROVIDENCE, June 30.—The Festival Chorus, assisted by the Goldman Band, Rosa Tentoni, soprano of the Metropolitan Opera, and Leonard B. Smith, cornetist, was heard in the Rhode Island Auditorium on June 9. Unsettled weather caused a last minute change of location from the Benedict Memorial in Roger Williams Park.

This seventeenth music festival began with 'The Star Spangled Banner' and was followed by 'O Lovely Night', the Barcarolle from 'Tales of Hoffmann', by Offenbach, and 'The Trail', by John B. Archer, conductor of the chorus, who directed the group. Dr. Edwin Franko Goldman then led the band in the Overture to 'Tannhäuser'. Miss Tentoni sang for her opening work the aria 'Depuis le jour' from



PREPARING FOR A PROGRAM AT MUSIC MOUNTAIN

The Gordon String Quartet, with Albert Spalding, Violinist, as Guest Artist, Rehearses Mozart's G Minor Quintet in Preparation for Their Eleventh Series of Chamber Music Programs at Music Mountain, Falls Village, Conn., Which Opened on June 16 and Concludes on Sept. 29

Charpentier's 'Louise', and added Massenet's 'Open Thy Blue Eyes' as an encore. Mr. Archer returned to direct chorus and band in a fantasia on themes from 'Faust', followed by the playing of Liszt's 'Hungarian Rhapsody' No. 2.

Mr. Smith played for the first time a work by Dr. Goldman entitled 'Scherzo', a brilliant, agile piece. In contrast was 'My Heaven Above', also by Goldman. The singers continued with 'Festival Chorus' from Goldmark's 'The Queen of Sheba' and an arrangement of Ippolitoff-Ivanoff's 'March of the Sardar'.

Miss Tentoni selected for her second group 'If Flowers Could Speak' by Mana-Zucca and 'Prelude' by Ronald. She also sang Dr. Goldman's 'In the Springtime'.

### New Marches Played

Richard Franko Goldman led the instrumentalists in his own arrangement of 'Onward Ye Peoples' by Sibelius and then his father carried on with the finale of Respighi's 'The Pines of Rome' and two brand new marches from the Goldman pen—'On the Hudson' and 'The New Yorker'. These led naturally to 'On the Mall', which had to be repeated. The concluding work on the program was the 'Grand March' from 'Aida' for chorus and band directed by Mr. Archer. The chorus, principals and invited guests joined the patron of the festival, Stephen O. Metcalf, for an informal dinner at the Biltmore following the concert. Miss Tentoni sang several songs and there were brief speeches and group singing.

A second program by the Rhode Island WPA Symphony was given on the campus of Brown University recently. Edouard Caffier conducted and the program embraced Nicolai's Overture to 'The Merry Wives of Windsor', 'Voices of Spring', by Strauss; 'March Slav', Tchaikovsky; 'Rhapsodie', Stackhouse; 'Francis of Assisi', Rowlands; and 'Legend of John Henry', Stringfield. The orchestra will furnish two series of concerts this summer, one at Roger Williams Park and one on Seekonk River Drive, a newly constructed park area on the East Side.

Rev. Leo Rowlands and Alexandre Peloquin were very favorably received when they presented a program for two pianos at Plantations Auditorium on June 12. The affair was a benefit for St. Francis's Friary. The 'Variations Symphoniques' of Franck and the 'Coronation Scene' from 'Boris' by Mussorgsky were principal offerings. The Rev. Rowlands was represented by his 'Thanks from St. Francis' and Elegy 'Pro Mortuis in Praelio'. Darius Milhaud's 'Scaramouche' Suite concluded the printed list.

Announcement has been made that an 'American Fontainebleau School of Music' will be conducted at St. George's

School, Middletown, during July and August. The directing head is to be Robert Casadesus, who, with his wife and a staff of instructors, will comprise the faculty.

Edna Sherman, authority on early English music, gave a recital of music for virginal and recorder at Pembroke College recently. The occasion was a meeting of the R. I. Society for the Collegiate Education of Women.

Rhode Island Artisti di Bel Canto, a mixed chorus of twenty, Romeo Colando, director, presented a program in the Playhouse Theatre.

Arthur Le Blanc, violinist, assisted by Eva Tancré Meunier, soprano, and Alexandre Peloquin, accompanist, gave a recital in the Hotel Blackstone at Woonsocket. Andre Mathieu, ten-year-old pianist, was soloist in a concert in the Pawtucket Senior High Auditorium. Les Gais Chanteurs, conducted by Herve Lemieux, and the Pawtucket Philharmonic, Robert Barrie, director, were also principal participants in the latter program.

Bruce Simonds, pianist and professor of music at Yale University, gave a recital at Fytle Hall, the residence of Mrs. T. I. Hare Powell, East Greenwich.

The new president of the Monday Morning Musical Club is Mrs. Elsie Lovell Hankins. The retiring president, Mrs. Mary Colt Gross, has served for over twenty years. At the thirty-fifth annual business meeting at the Agawam Hunt on June 12 Mrs. Gross was presented a gift and Mrs. William H. Vanderbilt, wife of the Governor of the State, was elected an honorary member.

Mrs. Charles W. Burdick was elected president of the Brahms Club on June 12.

ARLAN R. COOLIDGE

### SAN FRANCISCO GROUP NAMES POSZ MANAGER

Succeeds Late Peter Conley in Post with Opera Association—Concert Series Listed

SAN FRANCISCO, July 7.—Paul Posz has been appointed business manager of the San Francisco Opera Association. Since the death of Peter D. Conley, more than a year ago, the post has been unfilled, the business being in the hands of several different persons. Mr. Posz comes to his new post with a background of experience in the concert business. Formerly associated with a Los Angeles impresario, Mr. Posz entered the San Francisco managerial field four years ago. He was also employed in a managerial capacity by the 1939 Fair.

The Opera Association's concert series will this year be divided on a

seasonal basis. There will be a Fall series opening on Nov. 12 with Paul Robeson and presenting Bidu Sayao Nov. 26; Fritz Kreisler Dec. 2; Argentinian Dec. 8, and Zino Francescatti Dec. 10. The Winter subscription series will open with Lina Pagliughi on Jan. 5, and includes the Don Cossacks Jan. 16; Jascha Heifetz Jan. 21; Gladys Swarthout Feb. 5; Marian Anderson Feb. 11, and Vladimir Horowitz Feb. 13. The Spring concert fare lists Artur Rubinstein March 25; Mischa Elman March 30; Nino Martini April 1; Josef Hofmann April 22; Helen Traubel April 29, and John Charles Thomas May 2.

MARJORIE M. FISHER

### MARY DOGLIO MAKES ORGAN DEBUT

PROVIDENCE, R. I., July 10.—Mary Alberto Doglio, pupil of Pietro Yon, made her debut on May 28 in a program of organ music at All Saints' Memorial Church. Her program included Yon's 'Sonata Romantica', 'Christmas in Sicily' and 'First Concert Study', a Toccata and Fugue by Bach and other works.

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WATCHING A STROKE OF MAN-MADE LIGHTNING

At the High Voltage Laboratory of the Westinghouse Company in Sharon, Penn., Are Josephine Antoine, Helen Olheim, Joseph Bentonelli and Robert Weede, of the Metropolitan Opera Company, Who Gave the Final Concert for the Shenango Valley Concert Association. (Right to Left) Miss Olheim, Mr. Weede, Stuart Ross, Accompanist; Walter M. Dann, President of the Shenango Association; Miss Antoine, Mr. Bentonelli and Burton Morris of the Columbia Concerts Association of New York

#### Schuster Returns from Southern Tour

Joseph Schuster, first 'cellist of the New York Philharmonic-Symphony, recently returned from a tour of the South where he appeared in many recitals following the close of the Philharmonic's regular season. Mr. Schus-

ter, who was soloist, together with Mishel Piastro, violinist, in a performance of Brahms's Double Concerto at the Stadium Concerts under the baton of Arthur Rodzinski on June 26, will appear during the summer as soloist with the Toronto Promenade Symphony in Toronto.

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## CHICAGO ARTISTS APPEAR IN RECITAL

### Illinois Federation of Music Clubs Pay Tribute to Memory of Mrs. Thomas

CHICAGO, July 3.—Cave Thompson, blind pianist, gave his annual recital on June 18, at Fullerton Hall in the Art Institute. Mr. Thompson's playing had a depth of feeling and true artistic perception, resulting in some exceptionally fine work.

Diana Huebert, dancer, gave a recital in Thorne Hall on June 8, under the joint auspices of the University College of Northwestern University and the Daughters of the British Empire in Illinois. Much of the music used by Miss Huebert was composed by young American musicians. Kester Jones, Willis Charkovsky and John Becker were represented on the program. Miss Huebert's interpretations were vivid and of sufficient variety to sustain interest throughout her recital.

For the benefit of its music students fund, the Illinois Opera Guild presented the Victor Puppet Opera troupe in the Woman's Club theatre on June 18, in a performance of Gounod's 'Faust'.

### Halevi Society Heard

The Halevi Choral Society and combined children's choirs of Hebrew schools, with Aaron Rosen, young violinist, supplied the special music for a pageant of Jewish festivals held at the Auditorium Theatre on June 2. More than 2,000 school children who study under the Jewish Board of Education, depicted the great feasts of Judaism. Ben Aronin, author of the pageant, was narrator. The pageant was given under the auspices of the Jewish Board of Education.

Marguerite Porte, soprano, gave her debut recital in Kimball Hall on June 2. An attractive stage personality, light, agreeable voice were Miss Porte's special assets. Esther Hirshberg was her accompanist.

### Notables Attend Breakfast

With a symbolic lighting of white candles, the Illinois Federation of Music Club began its White breakfast on June 14, at the Woman's Athletic Club, a tribute to the memory of Mrs. Theodore Thomas, at whose instigation the federation was founded in 1893.

Mrs. Royden Keith, president of the Illinois federation, had as her guests at the speakers' table Dr. Frederick Stock, Percy Eckhart, Mrs. James McMillan, Lillian Poenich and Mrs. Almada Biery Jones.

CHARLES QUINT

### Ivan Langstroth Spends Month at MacDowell Colony

Ivan Langstroth, for eleven years professor of harmony, counterpoint and composition at the Conservatory of Vienna, spent the month of June at the MacDowell Colony in Peterboro, New Hampshire, preparing new works. Mr. Langstroth's visit to the colony was the result of his having been awarded a fellowship.

### Joseph Battista Under Wagner Management

Joseph Battista, young American pianist, recently came under the management of Charles L. Wagner, Inc. Mr. Battista studied with Olga Samaroff-Stokowski, holding a fellowship in the Juilliard Graduate School, and was

chosen by Mme. Stokowski to illustrate her lectures before the Metropolitan Opera Guild in New York and Philadelphia. On Jan. 18, 1939, he made his formal debut as soloist with the Philadelphia Orchestra in Rachmaninoff's Concerto in C Minor, and played the 'Burleske' of Richard Strauss at the closing concert of the season. He will make an extensive concert tour during his first season under Mr. Wagner's management and will make his formal New York debut some time during the coming season.

## ILLINOIS SYMPHONY CONCLUDES SEASON

### Kopp Is Guest Conductor—Solomon Leads Final Concerts of Group

CHICAGO, July 8.—Saul Dorfman, pianist, and Raymund Koch, baritone, were soloists with the Illinois Symphony on June 10, at the Studebaker Theatre.

Mr. Dorfman played Beethoven's Concerto No. 3, in C Minor, and Mr. Koch was heard to good advantage in Earl Robinson's 'Ballad for Americans'.

Leo Kopp, guest conductor, led the orchestra in Schrecker's suite, 'The Birthday of the Infanta' and the 'Fidelio' Overture, Op. 72b, by Beethoven.

### Kirch Plays Mozart

Florence Kirch, pianist, was soloist with the Orchestra, led by Izler Solomon, in its concert on June 17, giving a delightful reading of Mozart's Concerto No. 16, in D.

Lennox Berkeley and Benjamin Britten, young English composers, were represented on Mr. Solomon's program, with their colorful Spanish suite, 'Mont Juic'.

For its final concert of the season the orchestra, led by Mr. Solomon, gave a popular request program on June 24. Beethoven's Symphony No. 5, Overture to 'Egmont', Tchaikovsky's 'Romeo and Juliet', the Waltz from Serenade for Strings, and the Rumanian Rhapsody No. 1, by Enesco were played.

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## DAUPHIN COUNTY HAS FIFTH FOLK FESTIVAL

### 'Americans All' Given in Harrisburg Under Auspices of WPA and NYA Groups

HARRISBURG, Pa., July 10.—'Americans All', Dauphin County's fifth annual folk festival, was presented by the Dauphin County Folk Council, in cooperation with the Education and Recreation Program of the Work Projects Administration and the National Youth Administration, in the Forum of the State Educational Building at Harrisburg on the evenings of May 28 and 29. Mary Barnum Bush Hauck, state supervisor of music, WPA, directed the festival.

The Town Crier, attired in an early American costume, appeared on the streets of Harrisburg and "called out" an invitation to all "good people" to attend the festival. Dr. Francis Haas, superintendent of Public Instruction, officially opened the festival which launched the 1940 statewide movement. Six hundred persons, dressed in traditional costumes, from the various nationalities and racial groups of the county, brought to the stage a series of dramatizations based upon the tradi-

tional "folk-ways" inherited by them. The scenes ranged from early Hebrew to the American Indian and to early folk music of the Negro, followed by the various nationalities and the integrated folk-lore of Pennsylvania and the United States.

The episodes were 'The Indian Love Call', American Indian; 'Kol Nidre', Hebrew; 'Serbian-American Outing', Serbian; 'Serenade', Italian; 'Summer Solstice', German; 'Cow-boy Round-up', American Running Dancers; 'Pennsylvania Folklore' (canal, lumber, and coal miners' tunes), Male Chorus; 'American Negro Folk Music', Male Chorus; 'St. George's Day', Macedonian-Bulgarian; 'Day of Flowers', Greek; 'Sunday Afternoon in a Croatian Village', Croatian; 'Fasiangy', Slovak; 'Stephen Foster', Girls' Chorus; 'Cakewalk', Negro; 'Carpet-rag Party', Pennsylvania Germans (guests from Lehigh County).

#### Baker Is Guest Soloist

The young, promising Dauphin County musician who is annually selected to appear as the guest soloist, this year was Milton Werner Baker, winner of the National Forensic League, Piccolo, 1939, and State Forensic League, Flute, 1940.

The members of the executive committee of the Dauphin County Folk Council who directed the 'Americans All' folk festival were: Dr. I. D. App, chairman; Charles Davis, vice-chairman; Henry Van Pelt, public relations; Dr. George Ashley, choreography; Dr. Phillip David Bookstaber, narrator; Mary Barnum Bush Hauck, secretary; Dr. M. Claude Rosenberry, music consultant; Dr. Valentine Kirby, art consultant.

The members of the committee of the co-operating federal agencies who assisted the folk council included Joseph Settino, county supervisor of Education and Recreation; James Lambie, assistant county supervisor; Milton McK. Baker, orchestra conductor of the WPA; and Donald R. Ernst, county supervisor of the National Youth Administration.

M. B. H.

#### Gotham Opera Company Presents Series

The Gotham Opera Company, directed by Elio Lupo, presented a series of performances at the Barbizon-Plaza Theatre this season including Debussy's 'L'Enfant Prodigue' and Donizetti's 'Il Campanello' on May 6; Massenet's 'Le Portrait de Manon' and Rossini's 'La Cambiale di Matrimonio' on May 15; and Cimarosa's 'Matrimonio Segreto' on May 22. Young American singers appeared in these operas.

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**TO SING IN DELL OPERA**  
Julius Huehn, Baritone of the Metropolitan Opera, Will Interrupt His Summer Holidays to Sing the Role of Sharpless in 'Madama Butterfly' at Robin Hood Dell in Philadelphia on July 22. On Aug. 12 He Will Be Soloist at a Concert in Grant Park, Chicago

## SAN FRANCISCO MEN PLAY AT EXPOSITION

### Monteux Conducts Symphony at Fair—Coolidge Quartet Is Heard

SAN FRANCISCO, July 10.—Summer music is being provided at the Fair by the San Francisco Symphony and by the Coolidge String Quartet. With the symphony as guest artists under Pierre Monteux's baton on June 18 were Jan Peerce and Miriam Solovieff. Both won ovations. Mr. Peerce sang Italian arias and encore songs. Miss Solovieff played the Glazunoff Concerto. Strauss's 'Till Eulenspiegel', Stravinsky's 'Fire Bird' Suite, and the Berlioz Overture 'Le Carnaval Romain' were the orchestral works.

The series of the symphony at the Fair opened on June 4 when Mr. Monteux conducted and John Charles Thomas was soloist. Mr. Thomas substituted for Grace Moore, who was indisposed. He sang three popular arias—from 'Tannhäuser', 'Pagliacci' and 'The Barber of Seville', and encores, with piano accompaniment. He astonished those who had formerly believed him a greater vocalist than interpreter, by giving sincere and profoundly moving readings which proved no less satisfying than his masterly vocalism.

The Coolidge Quartet has played David Stanley Smith's Quartet, Op. 77, No. 8, and Roy Harris's Quintet, with the assistance of Ferenc Molnar, violinist.

The eighth jubilee concert by the Jewish Folk Chorus of San Francisco and Oakland was held recently in the Veterans' Auditorium under Gabriel Sunshine. Jewish folk songs and a folk operetta, 'Rabbi's Advice', by Mr. Sunshine, were heard.

The Midsummer Musicales in Stern Grove presented by the Sigmund Stern Festival Committee under the sponsorship of the San Francisco Recreation Commission, opened on June 16 when Mr. Monteux conducted an orchestra of symphony men before a Grove-full of appreciative listeners. The San Francisco Opera Ballet gave the second of the Stern Grove events.

MARJORY M. FISHER

## RECITALS AT JUILLIARD

### Summer School Series of Concerts Given by Faculty Members Begins

The artist recital series given by faculty members of the Juilliard Summer School, George A. Wedge, director, began on July 9 with a concert by Katherine Bacon, pianist. The series is free for all students in the Summer session. On July 10, Lois and Guy Maier, duo-pianists, appeared; Charles Hackett, tenor, was heard on July 11, and Sigismund Stojowski, pianist, on July 12.

Also to appear in this series are: James Friskin, pianist, July 16; Bernard Taylor, baritone, July 17; Sigurd Rascher, saxophonist, July 18; Irmgard Lehrer and Edith Weiss-Mann, recorder and harpsichordist, July 19; Alton Jones, pianist, July 23; Muriel Kerr, pianist, July 24; Louis Persinger, violinist, July 25; Coenraad V. Bos, Samuel Gardner and Charles Kene, program of chamber music, July 26; Johanna Harris, pianist, July 30; Samuel Gardner, violinist, July 31; Fraser Gange, baritone, Aug. 1; Winslow Cheney, organist, Aug. 2; Sascha Gorodnitski, pianist, Aug. 6; Naoum Benditzky, cellist, Aug. 8, and Frank Sheridan, pianist, Aug. 15.

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# NEW MUSIC: New Songs, Bliss Piano Concerto and Choral Works Issued

## NEW 'CRUCIFIXION' SPIRITUAL IN SHEAF OF SONG NOVELTIES

AS a complimentary song to the familiar Negro Spiritual 'Were you there when they crucified my Lord?' Robert MacGimsey has now produced 'I was there when they crucified my Lord'. The words are Mr. MacGimsey's, while the music is based on the Negro folk-melody used in the original 'Crucifixion' Spiritual, transposed, however, into the minor and with various changes in the contour of the line. It was a difficult task to undertake, but the Southern composer has caught and projected happily the essential spirit to be demanded and has created a dignified and appropriate companion song. It is one of two new songs from his pen just released by Carl Fischer, the other being 'My Child Asleep', a poignantly appealing though not lugubrious little lullaby for a dead child.

From Frank La Forge come, via the same publishers, three new sacred songs with verses from the Scriptures as the texts: 'The Greatest in the Kingdom of Heaven', 'I will praise Thee with my whole heart' and 'The Bread of Heaven' (for the communion service). These are all sacred songs of rare distinction, the first and third having a special simple beauty, while 'I will praise Thee' is a majestic outpouring of praise of virile dignity. Mr. La Forge has also transformed Poldini's 'Dancing Doll' into a dainty and sparkling little song for coloratura soprano, using a French text by Georges Le Maitre Toupin and an English translation of it by Ethel Zaugg, and has added a discreetly revised and excellently edited version of the 'Mad Scene' from 'Lucia' to his special concert editions of Celebrated Songs and Arias, supplying an English version of his own of the text.

The Carl Fischer house further issues two new songs by Kosti Vehanen, both of which are sung by Marian Anderson. One is a beautiful, moodful Cantilena for low voice, with a Finnish poem by the composer and an English version of it by Andre Tellier, and the other is an equally lovely Pastorale for medium voice, with an English poem by Mr. Tellier.

Then Victor Young has arranged with due simplicity and direct effectiveness a folksong from the Appalachian Mountains, 'Red Rosy Bush', collected from the mountaineers by Mrs. Donald Clark.

## THE BLISS PIANO CONCERTO NOW COMES FROM THE PRESS

ARTHUR BLISS'S Concerto for Piano and Orchestra, commissioned by the British Council, dedicated to the people of these United States and introduced at one of the two concerts of the New York Philharmonic-Symphony conducted by Sir Adrian Boult at Carnegie Hall in June of last year, with the English pianist Solomon as soloist, is now issued in handsome format by the firm of Novello and Company (New York: H. W. Gray).

A perusal of the score confirms the impression created at its premiere, that it is a work of inherent power, propulsive vitality and keen-edged thematic material in its first and last movements, with a less spontaneous Adagietto, a slowish movement in which the obviously desired lyrical quality is less successfully captured, the while snatches of a lurking theme in waltz time lend a touch of piquancy from time to time.



Robert MacGimsey



Harl McDonald

All three movements make merciless demands upon the pianist. By and large, the first, with its broad, sweeping, robust themes and its coruscant brilliance, is the most impressive, while, needless to say, it is all music essentially for those of emancipated harmonic sympathies. The official performance time is thirty-five minutes.

### FINE HARL McDONALD CHORUS BASED ON A WHITMAN 'DIRGE'

WITH verses by Walt Whitman for his inspiration Harl McDonald has produced a noteworthy chorus for women's voices in four parts, a 'Dirge for Two Veterans', which is published by the Elkan-Vogel Co. The composer explains in a foreword that inasmuch as the poem, suggested by the double funeral of a father and a son who had fallen in the same battle in the Civil War, presents essentially the reaction of women to war he set the text for women's chorus in the belief that emotionally and technically it is the true medium for the poem.

This is a choral setting of unusual beauty, reflecting in the most gripping manner the poignancy of the words. The poem has the nature of a general lament rather than that of the expression of personal loss and the composer has been extraordinarily successful in achieving a sort of epic pathos in his music. Nothing has been injected for purely vocal effect not faithfully expressive of the text, and the inspiration never for a moment falters. A different phase of the lamentoso spirit finds utterance in the midway passage for solo voice or first soprano section against a humming accompaniment in the other voices, offering a brief but effective moment of contrast. The writing has been done with keen understanding of the choral effects possible to the medium chosen.

The same publishers have also issued well-devised transcriptions for orchestra of a noble 'Adoramus Te' and 'Sanctus' by Palestrina made by Russell Harvey.

### GALAXY VOCAL NOVELTIES OF DISTINGUISHED QUALITY

NEW SONGS of fine quality from the Galaxy Music Corporation include 'Never the Nightingale' by John Sacco, a 'Lullaby for a Son' by Powell Weaver and a sacred song, 'Lead us, kindly Shepherd', by Bernard Hamblen.

Mr. Sacco has clothed a beautiful little poem by Adelaide Crapsey with beautiful music of long-breathed phrases that aptly suggests the tender sentiment and wistfulness of the text in a fluently graceful line devoid of banal sentimentality. The piano

accompaniment is an unusually opulent one. The charming little lullaby, for which Mr. Weaver has written the music, and Mary Weaver, the words, has an irresistible rhythmic sway which, allied with the descending character of most of the phrases, almost induces a hypnotic dreaminess. As for Mr. Hamblen's sacred song, it illustrates anew the possibility of molding a really musical line within a short compass which by its melodic charm and its simplicity establishes and maintains a mood of devotional sincerity. The change from four-four to triple time for the appealing refrain is a particularly happy effect.

In the domain of octavo music A. Walter Kramer has made a choral version of Massenet's 'Crépuscule' ('Twilight') for four-part women's chorus that is one of the most distinguished of recent contributions to this medium. The voice parts are handled with noteworthy skill and understanding, and the humming of the voices not enunciating the verse lines is peculiarly effective in its employment here. Yvonne Ravell has made a good English translation of the Silvestre poem.

Then Marshall Kernochan has written an admirable text, adapted from a German source for another of Carl Reinecke's fluently written partsongs, Op. 163, No. 8, bearing the title in this edition of 'Happiness flieth'. It is a simple, melodic composition for two voices. The fourth of the same Reinecke opus has been arranged by Gwynn S. Bement for three-part women's chorus, and for it, too, Mr. Kernochan has furnished a poetically expressed English text that gives the title, 'Good-Night, My Sweet', to the work. Mr. Bement, on his part, has also made an excellent arrangement of 'Glory to God' from Handel's 'Messiah' for four-part women's chorus.

The Maasalo setting of the gaily tripping Finnish folksong 'Tulatulla' has been taken in hand by Marshall Bartholomew and made into a rollicking chorus for men's voices in four parts. Mr. Bartholomew has supplied an English version of the words, and, in addition, he has edited Väinö Haapala's strongly individual and poetic 'Pan' for four-part men's chorus, while George Sjöblom has made an English translation of the Finnish text. For four-part men's chorus Galaxy also publishes the well-written and effective 'Through a Long Cloister' by Alfred Whitehead, with words by Frank Oliver Call.

### IMPROVISATIONS FOR PIANO INSPIRED BY FOSTER TUNE

INSPIRED by the Stephen Foster renaissance, with various other musicians, Jascha Heifetz among them, making contributions calculated to create new interest in the homely music of the American song writer, Alexander Laszlo has taken Foster's 'Oh Susannah' in hand and evolved a series of Improvisations on its melody for piano in the styles of Bach, Mozart, Schubert, Brahms, Liszt, Debussy, and George Gershwin. The set appears as the first publication of the new firm of Guild Publications of Art and Music, Inc.

According to a foreword, these improvisations are a concrete embodiment of a dream of the composer's to the effect that "in heaven musicians celebrate the 75th anniversary of Foster's arrival. His colleagues surround him and he sings 'Oh Susannah'. In a convivial mood, one after another, the masters improvise on it with a celestial orchestra, each in his own particular style". The dream ends with a more straightforward treatment of the tune in a coda.

Mr. Laszlo reveals here an intimate understanding of the essential style of each composer introduced and deftly applies its salient characteristics to the Foster melody with a sly sense of humor. Perhaps the most successful of all, because the most realistically suggestive of the ostensible source, are the Mozart minuet, the Schubert Allegretto and the Liszt Allegro marziale. But all these imitations are intriguingly clever and are bound to afford much entertainment. The set is also issued in score for full orchestra.

## PRIZE-WINNING CHORAL WORKS; SONG AND ORGAN NOVELTIES

WINNER of the Eurydice Chorus Award of the Art Alliance of Philadelphia for 1939, 'Go not, happy day', by Frances McCollin, is now published by J. Fischer & Bro. It is a setting of a Tennyson poem for women's voices in three parts, an exceptionally felicitous setting that reflects the utmost credit upon the composer for skill in polyphonic craftsmanship and in treatment of the voices and for melodic spontaneity. It is indubitably one of the best choral works for women's voices published in recent years.

As a cappella partsong of marked individuality for four-part mixed chorus, with tenors and basses divisi, is 'Red River in the Night', with both words and music by R. Deane Shure. It is a treatment in quasi-Spiritual style of a story told by a Virginia Negro who served overseas during the World War about a river in France that flowed red with blood of soldiers. This is also a J. Fischer novelty.

Other choral novelties are Henry P. Cross's fine anthem for mixed voices, 'Soldiers of Christ, arise', and adroit arrangement of 'Care Selve' from Handel's 'Atalanta' as a four-part men's chorus, entitled 'Come, beloved!' with an English text of his own; Marianne Genet's stirring setting for four-part mixed chorus of a poem by Arthur C. Coxe, 'O where are kings and empires now?' and Maurice Goldman's poignant setting of the Hebrew version of Psalm 137, 'By the Waters of Babylon', for mixed voices, the first-prize-winning composition in a competition sponsored by the American Hebrew Magazine and the Cleveland Jewish Singing Society for 1939-40.

From the same publishers comes also a finely conceived and well-worked-out setting of Psalm 23, 'The Lord Is My Shepherd', by Walter Golde. The composer has found aptly expressive musical language for each phrase of the text and has produced a sacred song of true dignity suitable for many different occasions.

There is also a brace of notably worthwhile new organ pieces by Menotti Salta, a Pastorale and 'Vision', issued within one cover. The Pastorale is a piece of distinctive poetic charm, while 'Vision' realizes the spirit of its designation, Andante religioso, with noteworthy success. Each is but three pages in length.

This firm also publishes Mr. Salta's adroitly fashioned transcriptions for string orchestra of his 'Hungarian Farewell', originally written for voice and piano, and his piano solo 'Sorrow of a Lonely Heart' with the title changed to Prelude in D Minor. They form a pair of short pieces of singularly effective and individual character for the repertoire of the string orchestra.

## BRIEFER MENTION

### For Solo Voice:

'Daybreak', by Harl McDonald. A vital song of exceptionally fine quality, inspired by a poem by John Donne (1573-1631). An orchestral accompaniment is also available (Elkan-Vogel).

'The Merry, Merry Lark', by Hope Squire. A beautiful setting of the Charles Kingsley Lament, with an uncommonly well devised accompaniment. 'The Night', by Norman Gilbert. An expressive setting of words by Hilaire Belloc (London: Stainer & Bell, New York: Galaxy).

'Sweet Kitty Donovan', words and melody by A. Lochhead, arranged by J. Michael Diack. Traditionally Irish in the curve of the line and the insistent dotted note rhythm (London: Paterson, New York: C. Fischer).

'The Bowmen of England', by J. Batten and Arthur Rye, with words by Arthur Rye. A rousing song of irresistible spirit for a baritone. 'The Sweetest Time of the Year', by Geoffrey Henman, with lyric by Frank Marchant and Henrik Ege. An attractive song of the ballad type, issued in two keys (London: Elkin, New York: Galaxy).

## JUST PUBLISHED

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**WORK SUNG BY PENNSYLVANIA CHOIRS**  
Marianne Genet, Composer, Leaves the Stephen Foster Memorial in Pittsburgh, Pa., After Hearing the Combined State Choirs Sing Her Work, 'The Maiden and the Weathercock' at the Pennsylvania State Federation of Music Clubs Convention Recently

**Oscar Thompson to Teach Criticism Class at Columbia University**

A new class in music criticism will be taught at Columbia University by Oscar Thompson, music critic of the New York *Sun*, and editor of *MUSICAL AMERICA*. The course is to be a study of the procedure and principles of music criticism involving practical aspects of journalism as well as the formation of judgments. Students will be expected to write occasional reviews, according to the announcement in the Columbia University Bulletin of Information. Mr. Thompson has conducted similar classes at the Curtis Institute and the New York College of Music. He will continue next year the extension course in the literature of opera which he conducted at Columbia last winter and spring. Mr. Thompson is the author of the textbook 'Practical Musical Criticism', as well as of 'Debussy, Man and Artist', 'The American Singer', 'How to Understand Music' and 'A Tabulated Biographical History of Music', and editor of 'The International Encyclopedia of Music and Musicians'.

**Carl Fischer, Inc., Receives Manuscripts in Concerto Contest**

More than forty manuscripts were received in the Violin Concerto Contest, sponsored by Carl Fischer, Inc., music publishers, which closed on April 30. The competition offered a prize of \$1,000, donated anonymously by a leading violinist. The manuscripts are being judged by Eugene Goossens, Leonard Liebling, Charles O'Connell, Sascha Jacobson and Lee Orean Smith. An additional prize of \$500 will be given by RCA-Victor, if, prior to Oct. 1, 1942, the winning concerto is performed publicly by the donor of the prize, who reserves the right of public performance until that date. In the event of such performance, Carl Fischer, Inc., will

publish the violin solo part with piano accompaniment within twelve months thereafter and will pay the composer an advance of \$100 against royalties to accrue.

**BERKSHIRE MUSIC CENTER OPENS AT 'TANGLEWOOD'**

**Koussevitzky, Burgin, Hindemith, Graf and Copland to Teach at Institute —Academy for 200 Students**

STOCKBRIDGE, MASS., July 10.—The Berkshire Music Center, the school founded by the Boston Symphony at its Berkshire estate at 'Tanglewood', opened on July 8. Approximately 325 pupils were accepted from over 600 applicants. About 125 of those chosen comprise the Institute for students of advanced ability and 200 make up the Academy, the principal concerted activity of which will be the Festival Chorus to appear on Aug. 15 in Bach's B Minor Mass with the Boston Symphony conducted by Serge Koussevitzky.

The Institute will consist of an orchestra and groups in conducting, composition and opera dramatics. Dr. Koussevitzky has accepted a few musicians for instruction in conducting. The orchestra will be under the direction of Richard Burgin, concertmaster and assistant conductor of the Boston Symphony. Aaron Copland and Paul Hindemith will give instruction in composition and orchestration. Dr. Herbert Graf will hold a class in operatic interpretation. The president of the New England Conservatory, John Wallace Goodrich, has offered ten scholarships in the Music Center for the benefit of students attending the conservatory in its Winter sessions.

The personnel of the Academy is about equally divided between the sexes, most of the students being of student age. G. Wallace Woodworth is director of a chorus of 200, and will also instruct a small group in choral conducting. Howard Abell will hold a class in instruction in music in the schools. The Academy orchestra will consist of forty-five players under the direction of Malcolm Holmes.

**REPERTOIRE OUTLINED BY CHAUTAUQUA OPERA**

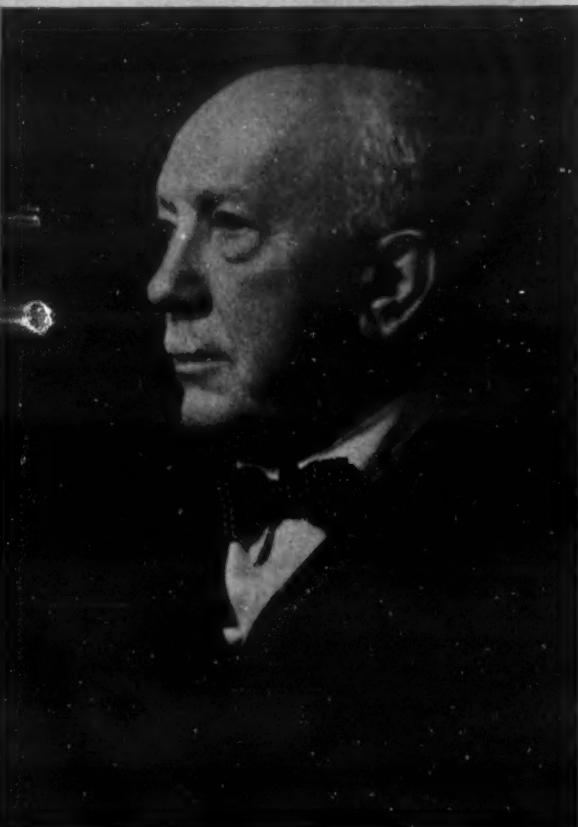
**Thirteen Performances Will Be Given— Symphony to Play Eight Works by American Composers**

CHAUTAUQUA, N. Y., July 10.—The Chautauqua Opera Association under Albert Stoessel and Alfredo Valenti will present thirteen performances this Summer. The list of works includes: 'The Gondoliers', Gilbert and Sullivan; 'The Bartered Bride', Smetana; 'The Inquisitive Women', Wolf-Ferrari; 'Faust', Gounod; 'The Devil and Daniel Webster', Douglas Moore; 'Carmen', Bizet.

The company will have these singers: Harriet Henders, Muriel Dickson, Gertrude Gibson, Helen Van Loon, Janet Burt, Katherine Aspinall, sopranos; Joan Peebles, Pauline Pierce, Margaret Harshaw, contraltos; Charles Kullman, Hardesty Johnson, Donald Dame, Warren Lee Terry, Maxwell Lick, Arthur Bailey, tenors; John Gurney, George Britton, Gean Greenwell, David Otto, Hugh Thompson, John McCrea, Clifford Harvuo, baritones. The conducting staff is composed of Albert Stoessel, Alberto Bimboni and Gregory Ashman. All operas are given in English. With 'The Devil and Daniel Webster' a dance program will be given by Winona Bimboni and the opera corps de ballet.

The Symphony will perform the following works by American composers: 'Sand', Mary Howe; Prelude and Hula, D. K. Lee; 'Pan and the Priest', Howard Hanson; 'Sketches of the City',

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*Richard Strauss*

*Garmisch, 1. June 1940*

**A Recent Portrait of Richard Strauss, Autographed to "Musical America"**

Gardner Read; 'American Festival' Overture, William Schuman; 'Ode' for flute and orchestra, Mabel Daniels; Concerto for Piano, No. 2, Edward MacDowell; 'America' Symphony, Ernest Bloch. The first concert will be given on July 18 with Rose Bampton as soloist.

**NEW ORATORIO BY CLINE HEARD IN GREELEY, COL.**

**Orchestra, Chorus and Soloists at Colorado State College Present Work**

GREELEY, Col., July 10.—The first performance of a new oratorio 'The Everlasting Father,' by James DeForest Cline, was given in Gunter Hall of the Colorado State College of Education in Greeley on June 2. The text was chosen from Bible verses by Robert

Cecil Pooley. The work is for chorus, orchestra, and soloists.

Soloists were: Edna Mary Hoydar, soprano; Frances Delphine Murphy, contralto; James Allen Grubb, tenor and Carl Gustav Melander, baritone. The audience, estimated at six thousand, greeted the composer, soloists, chorus, and orchestra with enthusiastic applause.

J. C. K.

**Edwin McArthur Receives Degree from Lamont School**

DENVER, Col., July 1.—Edwin McArthur, conductor and pianist, returned to Denver, his native city, to receive the honorary degree of Doctor of Music at the annual commencement exercises of the Lamont School of Music on June 12. It was one of only two such degrees ever presented by the school. Dr. McArthur pleaded the cause of the American musician, both creator and performer, in his commencement address.

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## OREGON FEDERATION HOLDS CONVENTION

Music Clubs Meet in Portland  
With Mrs. Ober Present—  
Reports Heard

PORLAND, July 10.—Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, visited Portland in June. The Oregon Federation, Kate Dell Marden president, assembled in convention on June 17 and 18, at the Portland Hotel.

Neva Lois Anders, junior counselor, directed the junior activities on the opening day and Mrs. Ober conducted a round table discussion for counselors. The Federation and the Ellison-White Conservatory sponsored a program by Sergei Tarnowsky, piano pedagogue, at the Conservatory.

On the second morning the invocation was made by the Rev. Frederick A. McDonald. The Centenary Wilbur Choir was led by Robert Haffenden. In-

troductory remarks by Mrs. Ober were followed by a solo by Gladys Berg Vickery; club and committee reports; vocal works by a quartet from the Allied Arts Club and by a quintet from the Monday Musical Club; a paper read by Rozella Knox, head of the music room in the public library, and a discussion on festivals and music in rural districts by Mrs. Walter Denton and Dr. V. B. Bain.

### Speakers Heard at Luncheon

Nelle Rothwell May, chairman of past presidents assembly, introduced the speakers at the luncheon: Mrs. E. C. Peets, Mrs. E. A. Woods, Justin Miller, Lillian Jeffreys Petrie and Jocelyn Foulkes. The features of the afternoon session were instrumental music by the Ruth Lorraine Close Trio and by Robert Stoltze, pianist; a panel discussion under Ruth Stoughton on the value of student musicians' contests; and dance steps illustrated by Bethune Miller and Ann Hildenbrandt. Mrs. Marden presided at the banquet; Burt Brown Barker was the toastmaster; Hilmar Grondahl, of the Oregonian, spoke

briefly of Portland musical attractions and Mrs. Ober gave a stirring address.

The newly-elected officers are: Mrs. J. H. Porth, president; Mrs. T. V. Arreiter, Mrs. J. H. Holden of Tillamook, Louise Woodruff of Ashland, Mrs. Ira Staggs of Milton-Freewater, vice-president; Gladys Hall, treasurer; Eva Graves O'Neill and Vida Teresa Bennett, secretaries; Mrs. Walter Denton of Salem, historian; Mrs. G. L. Cousineau, custodian; Robert Stoltze, auditor. The directors are Kate Dell Marden, Mrs. A. O. Ramsden, Agnes Johnson Kearns, Ruth Stoughton, Ariel Rubstein, Lota Stone, Clara Ennes of Salem and Lillian Stickles Bennett of The Dalles.

Portland musicians re-elected at the convention of the Oregon Music Teachers Association in Salem, in June, were Jean Williams, president, and Evelene Galbreath, secretary.

On July 2, Sergei Tarnowsky gave a critical lecture in demonstrating for an invited audience before a session of his master class which was in progress at the Ellison-White Conservatory. Charles Schiffeler, baritone, was the soloist at the closing concert of the Federal Philharmonic, Leslie Hodge conducting.

The Eichenlaub studios presented advanced students in violin and piano concertos and ensembles at the Woman's Club hall.

JOCELYN FOULKES

### Emilie Hallock Returns to Management of William Neill, Inc.

Emilie Hallock, American soprano, recently returned to the management of William Neill, Inc., after a year's absence due to illness. She has been heard extensively in concert, on the air, and as soloist with the Cincinnati and Buffalo Symphonies and with the United States Military Band at West Point, N. Y. Next season, besides a concert tour, Miss Hallock will be heard in a Town Hall recital.

### Alexander Raab Receives Degree

LOS ANGELES, July 10.—Alexander Raab, pianist and pedagogue, was awarded on June 6 an honorary degree of Doctor of Music by Mount St. Mary's College of Los Angeles. The degree was conferred in absentia at the college's commencement exercises, at which time Mr. Raab was conducting master classes in New York. Mr. Raab received the doctorate in recognition of his contribution to the art of piano playing and piano teaching.

### Vivien Della Chiesa to Appear in Opera and Concert

Vivien Della Chiesa, American soprano, who was soloist at a benefit concert in Chicago on June 24, will make many appearances in opera and concert during the Summer. She will appear with the Cincinnati Opera on July 14, 18 and 28, and on Aug. 1, as Marguerite in 'Faust' and as Micaela in 'Carmen'. On Aug. 4 she will be soloist with the New York City Symphony in a program to be broadcast over station WNYC, and will sing on the Mall in Central Park on Aug. 6.

### Philadelphia N. Y. A. Celebrates Fifth Anniversary

PHILADELPHIA, July 10.—Celebrating its fifth anniversary, the local branch of the National Youth Administration presented a concert by the N. Y. A. Orchestra and N. Y. A. Choral Unit on June 24. Directed by Luigi Carnevale, the orchestra played works by Mozart, Weber, Sibelius, Tchaikovsky, and De-



HONORED AT NEW YORK WORLD'S FAIR

Philippa Schuyler, Eight-Year-Old Negro Pianist and Composer, Who Gave Two Recitals in the Little Theatre of the Hall of Science and Education at the Fair on June 19, Including Several of Her Own Compositions. Fair Officials Announced That the Day Was Dedicated to Her. Philippa Is the Daughter of Mr. and Mrs. George S. Schuyler of New York

Crescenzo-Carnevale. The choral works, conducted by W. Franklin Hoxter, included several spirituals and arrangements by Dr. Hoxter.

W. E. S.

### Jean Dickenson Sings in Milwaukee

Jean Dickenson, soprano of the Metropolitan Opera, began an extensive Summer concert tour on July 2, when she appeared as soloist with the Milwaukee Symphony in Milwaukee's Washington Park. Miss Dickenson's appearance in the Wisconsin city is a return engagement by popular request. Subsequent engagements will take Miss Dickenson to leading cities throughout the mid-west and South.

### Ethel Elfenbein to Give Recitals at Palmer, Mass.

Ethel Elfenbein, pianist, will appear in a series of weekly recitals during July and August at Camp Reena, Palmer, Mass. Miss Elfenbein appeared in a broadcast over station WNYC on June 21, playing works by Liszt, Brahms, Rachmaninoff and Falla.

### Elsie Houston Sings at Cape Cod Institute

Elsie Houston, Brazilian soprano, gave a concert at the Cape Cod Institute of Music on July 7.

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## Events at the New York Stadium

(Continued from page 6)

tem of maintaining balance between orchestra and soloists was happily solved by Dr. Rodzinski, and the conductor further revealed his sound musicianship in the Overture and Fourth Symphony. About 2,500 persons attended.

## Ballet Theatre Makes Stadium Debut

The Ballet Theatre, which made its debut in the Center Theatre last Winter, appeared for the first time at the Lewisohn Stadium on the evening of June 27 before an audience estimated at 7,500 persons. The program, chosen with the exigencies of outdoor performance in mind, included Fokine's 'Les Sylphides', Bolm's 'Peter and the Wolf' and Mordkin's 'Voices of Spring'. The latter two ballets proved far more effective than 'Les Sylphides', which requires the controlled lighting effects and intimate atmosphere of the theatre. Most of the roles in these ballets were taken by those who had danced them last Winter, but there were a few cast changes. In 'Peter and the Wolf', Nora Kaye was seen as the Bird, David Nillo the Wolf and Donald Saddler as the First Hunter. All three were excellent. Eugene Loring was again a delightfully impudent Peter, Karen Conrad a most convincing Duck and Nina Stroganova a Cat which one could almost hear purring. 'Voices of Spring' brought in new roles, Eugene Loring as the ageing but indefatigable general in a skillfully comic characterization, and Antony Tudor and Hugh Laing in the rather thankless roles of the two cadets. Patricia Bowman as the coquette danced with verve and gayety. In the Fokine ballet, leading roles were danced by Miss

Conrad, Miss Stroganova, Lucia Chase and Dimitri Romanoff. Alexander Smallens conducted the orchestra. The program was repeated on the evening of June 29.

## 18,000 Hear Lily Pons

That the charm of manner and brilliance of voice of Lily Pons remain a cardinal attraction for her host of admirers was again proved on the evening of July 2 when the coloratura soprano was the focal point of attraction at the Stadium. Her husband, André Kostelanetz, conducted, and an audience of about 18,000 kept enthusiasm at a high level. Miss Pons's singing was characterized by fluency and good taste. She sang the 'Hirondelle Légère' from Gounod's 'Mireille', the Bishop-La Forge 'Echo Song', the Vocalise from Saint-Saëns's 'Parysatis', 'Una voce poco fa' from 'The Barber of Seville' and the 'Mad Scene' from Donizetti's 'Lucia di Lammermoor'. Mr. Kostelanetz conducted the Overture to 'Freischütz' by Weber, 'The Afternoon of a Faun' by Debussy, and Stravinsky's 'Firebird' Suite, a program well conceived and executed.

Alexander Smallens took the baton for the first of the concerts assigned to him on the night of July 2, offering an all-Russian program which included the First Symphony of Shostakovich and Borodin's Second Symphony, the former replacing the Tchaikovsky 'Romeo and Juliet' Overture-Fantasia, in response to many requests, after it was prevented from performance by rain the previous week. Other music was by Balakireff and Tchaikovsky. The standard of performance was high under Mr. Smallens's direction.

The Schubert-Wagner program for the night of July 3 was cancelled because of inclement weather.

## New Schuman Work Heard

On the evening of July 4 a new secular cantata for chorus and orchestra entitled 'This Is Our Day', by William Schuman, with blank-verse text by Genevieve Taggard, received its premiere under Mr. Smallens, with the orchestra and the People's Philharmonic Choral Society, a workers' chorus of 200 voices trained by Max Helfman participating. The work had been commissioned as a result of the success of Mr. Schuman's choral 'Prologue' as given in the same place and under the same conductor just one year before.

'This Is Our Day' falls into five sections, subtitled 'Celebrations', 'Work', 'Foundations', 'Questions' and 'Fanfares', each reflecting some phase of present-day social consciousness. The music has its moments of majestic impressiveness when the composer provides for a full-throated forthrightness, as in the soaring phrases of the opening section and again in the closing 'Fanfares', though the climax here is too long delayed and too abbreviated. By and large, however, like many other works written to order, it gives little suggestion of the white heat of inspiration. Structurally, the canonic 'Foundations', until it

begins to peter out, is the most interesting of the movements, while 'Questions', with its ostensible reflection of American laughter, is a singularly repressed and almost melancholy utterance and both spontaneity and aptness of expression are missing from the barn raising festivities of the final section.

The chorus sang with great vitality and tonal power and with commendable adherence to the pitch in trying passages, and the audience heaped applause upon the composer, the conductor of the performance and the conductor of the chorus. The novelty was preceded by Henry F. Gilbert's sparkling Comedy Overture on Negro Themes and followed by Tchaikovsky's Symphony No. 4, in F Minor.

A program of French compositions was led by Mr. Smallens on July 5 and was attended by 3,200 persons. The conductor and orchestra were enthusiastically received in a program which included the Overture to Berlioz's opera 'Beatrice and Benedict' and Milhaud's 'Création du Monde', each of which received its first Stadium performance; Chabrier's 'Marche Joyeuse', Ravel's 'Pavane', Debussy's 'Fêtes' and 'Chausson's B Flat Symphony.

Mr. Smallens conducted Schumann's C Major Symphony as the most extensive offering of the concert of July 6, accompanied by shorter works by Wagner, Mendelssohn, Strauss and Weinberger, and on the following evening he led music by Gluck-Mottl, Berlioz, Bizet, Dukas, and as the symphony of the program, Mozart's G Minor. Approximately 7200 persons attended the two concerts.

## Flagstad and McArthur in Debut

For the first time Kirsten Flagstad faced a Stadium audience on July 8, and that audience was the record one so far for the season—20,000. Sharing honors with the Norse soprano in their New York outdoor debut was Edwin McArthur, engaged to conduct three programs, of which this was the first. Mme. Flagstad had appeared at Hollywood Bowl two seasons ago, so that sending her magnificent voice into the great open spaces was no novelty to her, but New Yorkers were curious to learn if that voice and her genius for projecting Wagnerian heroines across the footlights would lose anything in power and beauty. She satisfied them thoroughly upon both points, and ovation followed ovation for her. It was an evening of triumphant singing, and she held the throng spell-bound with her well known interpretations of 'Elsa's Dream', from 'Lohengrin', 'Dich theure Halle' from 'Tannhäuser', the Liebestod from 'Tristan' and the heroic 'Immolation' Scene from 'Götterdämmerung', which was the culmination of the glories of the evening. There was plenty of opportunity for encores, but Mme. Flagstad declined, feeling, no doubt, that they might prove anti-climactic after the final work.

Mr. McArthur, whose abilities have been judged in a similar program with Mme. Flagstad in these parts, showed a fine technical command of the orchestra and the

## Malko Teaches in Chicago



Nikolai Malko, Russian Conductor, Who Is Lecturing at the De Paul University School of Music in Chicago on the Education of the Opera Artist, and Who Will Hold a Course for Conductors During the Winter Session

power to make them play cohesively in the open air. He achieved his greatest success with the audience in rousing performances of the Overture to 'Tannhäuser' and the 'Ride of the Valkyries' from 'Die Walküre'. The other works, which he led with spirit and notable attention to detail, were the 'Good Friday Spell' from 'Parsifal' and the Preludes to 'Tristan' and 'Die Meistersinger'. His accompaniments for the singer revealed their customary sensitiveness and flexibility. The audience joined in 'The Star Spangled Banner' which he led as a preface to the program.

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## Emma Nevada, Noted American Soprano Of Mapleson Days, Dies in London at 78

**Born in California, She Took Her Stage Name from Nevada City—Made Debut Abroad in 1880 as Amina—Medallion of Her Placed With Those of Malibran and Pasta on Bellini Monument**

LIVERPOOL, ENGLAND, June 21.—Emma Nevada, American opera singer who was prominent in the 'eighties and 'nineties, who won fame on both sides of the Atlantic, died here yesterday. She was seventy-eight years old and had resided in England for many years, chiefly in London. She came here recently to be with her daughter, Mignon Nevada, also a former opera and concert singer, who is engaged in war work here.

Emma Nevada, whose maiden name was Emma Wixom, was born in Alpha, Cal., where her father was a physician. She took her stage name from Nevada City, the nearest town of any size. It is said that she appeared in public at the age of three, draped in an American flag, to sing 'The Star-Spangled Banner'. On the death of her mother at an early age she was placed in a convent in Oakland, where she had music lessons.

At the age of fifteen she went to Europe with a party of girls under the care of an elderly physician who died suddenly while on the trip. Emma made up her mind to remain abroad, and studied for a time in Berlin, going later to Marchesi in Vienna. This was in 1877. Three years later, on May 17, 1880, under Col. Henry Mapleson's management, she made her first appearance on any stage as Amina in 'La Sonnambula' at Covent Garden. The conductor was Luigi Arditi, who remained a life-long friend.

### Honored as Bellini Singer

Mme. Nevada became so closely associated with the part of Amina that at the time of the Bellini Centenary in 1935 she was invited by the Italian Government to the ceremonies at the composer's birthplace, Catania, and a medallion of her adorns the composer's monument along with medallions of Malibran and Pasta.

After her London debut, a break with Mapleson caused her to leave his management and she sang in various opera houses on the Continent, including La Scala in Milan, where, again as Amina, she made her debut on May 6, 1881. She sang the role there twenty-one times. She made her Paris debut at the Opéra-Comique as Zora in a revival of David's 'La Perle du Brésil'. Other roles which she made peculiarly her own there were 'Mignon', 'Lakmé' and 'Mireille'.

It was in 1885, with Col. Mapleson's company, that Mme. Nevada made her first American operatic appearances at the Academy of Music in New York. In San Francisco she was pitted against Patti with highly effective results.

Returning to Paris, she married there on Oct. 1, 1885, Dr. Raymond Palmer, a British physician. Ambroise Thomas, the composer of 'Mignon', gave her away. He and Mathilde Marchesi, the singing teacher, were god-parents of



Emma Nevada as Lakmé, One of Her Most Celebrated Roles

the only child of the marriage, who was named 'Mignon'.

### Opera Written for Her

After her marriage she sang in opera only in Europe and was widely acclaimed as one of the queens of florid song. The titular part of Gounod's 'Mireille' was one of her most successful parts. Sir Alexander MacKenzie wrote 'The Rose of Sharon' for her. When she sang in 'Mireille' at the New York Academy of Music, the critics and public apparently found no incongruity in her introducing the 'Aria du My-soli' from David's 'Perle du Brésil' in the first act of Gounod's opera.

In 1899 she began a tour of Spain, but soon ended her trip after having

(Continued on page 29)

### Paul Cravath Passes

LOCUST VALLEY, L. I., July 1.—Paul Drennan Cravath, from 1931 to 1938 chairman of the board of directors of the Metropolitan Opera Association and since then its president, died suddenly of a heart attack at his summer home here this morning. He would have been seventy-nine years old on July 14.

Mr. Cravath was born in Berlin Heights, Ohio, July 14, 1861, the son of a Congregationalist minister. He was educated at the Brooklyn Polytechnic Institute and for two years attended the Collège de Genève, Switzerland. On his return to the United States, he went to Oberlin College from which he was graduated in 1882. He then went to St. Paul, Minn., where he worked in the law offices first of Frank B. Kellogg and later of Calvin Coolidge. Coming East, he attended Columbia Law School and graduated at the head of his class in 1886. He was taken into the office of Charles Evans Hughes and later became a partner. He subsequently became a member of the firm which was known as Cravath, deGersdorff, Swaine and Wood.

Although a member of the board of directors of the Metropolitan Opera for a number of years, Mr. Cravath did not become its president until the resignation of the late Otto H. Kahn in 1931. He was also associated with other musical enterprises, being a trustee of the Juilliard School of Music and a member of the board of directors of the New York Philharmonic-Symphony.

In 1892, Mr. Cravath married Agnes Huntington. She had been a pupil of the prominent Italian teacher, Lamperti, and had won recognition both as a concert and operetta singer. They were separated by

## Obituary

### Farnsworth Wright

Farnsworth Wright, former Chicago newspaper man, and former Chicago music critic for MUSICAL AMERICA, died in New York on June 12. He was fifty-one years old.

Shortly after graduating from the University of Washington, Mr. Wright became associated with the Chicago *Daily Tribune*, leaving this paper to become connected with the Chicago staff of MUSICAL AMERICA. Mr. Wright remained with MUSICAL AMERICA until he entered the Army in 1917. He served overseas during the World War and on returning to Chicago became a reporter on the former Chicago *Herald-Examiner* and later music critic on the same paper, which position he held for several years. Mr. Wright became editor of the *Weird Tales Magazine* in 1927 and remained with that magazine up to the time of his death. He is survived by a widow, Marjorie, and a son, Robert, ten years old; a sister, Mrs. Paula W. O'Brien of Chicago, and a brother, Raymond Wright of San Francisco, Cal.

C. Q.

### Josephine Forsyth

CLEVELAND, May 27.—Mrs. Josephine Forsyth Myers died here on May 24 after a year's illness. She was the widow of Philip A. Myers, head of the Myers Pump Company of Ashland, Ohio. International recognition had come to Mrs. Myers as the composer of a setting of 'The Lord's Prayer'.

She was born in Cleveland about forty-five years ago and was a protegée of the late Mrs. Stevenson Burke, and was a pupil of Marcella Sembrich. At the funeral services conducted by Dr. Worth M. Tippy, of the Federated Council of Churches of New York City, in the Epworth-Euclid Church, the Orpheus Choir sang three of Mrs. Myers's compositions, her setting of 'The Lord's Prayer', 'Precious Wee One', and 'Going Home to You'. She is survived by a daughter, Phyllis, aged ten.

W. H.



Dinh Gilly

### Dinh Gilly

From private sources in London, comes the news of the death in hospital there on May 19, of Dinh Gilly, Algerian baritone, at one time a prominent member of the Metropolitan, also of the opera at Covent Garden, where he was especially popular.

Mr. Gilly, who was born in Algiers in 1877, pursued his studies in Italy with Cotogni and joined the Metropolitan in 1909, making his American debut as Albert in 'Werther' in the first operatic performance given at the New Theatre, with Geraldine Farrar and Edmond Clement, who also effected his America debut at the performance, on Nov. 16, 1909. During his years at the Metropolitan, he created the role of Sonora in the world premiere of 'The Girl of the Golden West' on Dec. 17, 1910, sang Ubalde in the memorable American premiere of Gluck's 'Armide' with Olive Fremstad and Caruso which opened that season on Nov. 14, 1910; Dapertutto in the first performance at the Metropolitan of 'Tales of Hoffman' on Jan. 11, 1913; and created three roles in the American premiere of Charpentier's 'Julien' on Feb. 26, 1914. He also appeared as Valentin, Mercutio, Lescaut, Amonasro and Marcello. He did not return to the organization in the season of 1914-1915 owing to being interned in Europe.

He made his debut at Covent Garden as Amonasro May 16, 1911, and while there sang Jack Rance in the first performance there of 'The Girl of the Golden West' on May 29, 1911; the first Athanael on July 18, of the same year, and Michele in Puccini's 'Il Tabarro' on June 18, 1920. He also sang the High Priest in 'Samson and Delilah', Renato, Marcello, Scarpia, Germont and other leading baritone parts. He was chosen to support Tetrazzini in the first broadcast over Station 2LO, the London station of the BBC, in 1925.

During his latter years, Mr. Gilly did a considerable amount of teaching, John Brownlee of the Metropolitan, and Dennis Noble being among his well-known pupils.

### Jules Judels

Jules Judels, master of rehearsals of the Metropolitan Opera and connected with the organization since 1891, ended his life by inhaling gas in his apartment on the night of July 3. His body was found by his wife who was awakened by the smell of gas.

Mr. Judels started with the company as assistant to his father who had been master of rehearsals. He was one of the oldest employees of the organization. His principal duty was seeing that the artists were at rehearsals on time and on the right day. He also had charge of hiring the supernumeraries.

### Katherine Luboshutz

PHILADELPHIA, July 1.—Mrs. Katherine Luboshutz, mother of Lea Luboshutz, violinist, and Pierre Luboshutz, pianist, died here on June 27, after a long illness. Mrs. Luboshutz, a native of Russia, came to this country twelve years ago.



Paul Cravath

## Emma Nevada's Career

(Continued from page 28)

been hissed and threatened in Seville because she was an American. The Spanish-American War had been fought the year before. Queen Regent Cristine of Spain received Mme. Nevada in official audience and apologized for the disturbance.

In 1899 Mme. Nevada made a concert tour in America and gave a series of recitals at the Metropolitan Opera House.

Mme. Nevada continued to sing until after the turn of the century, retiring finally in 1910. In the meantime she had spent much time cultivating the voice of her daughter, Mignon. In subsequent years she was active as a singing teacher in London. She and her husband were injured in an automobile accident on the Continent.

Mme. Nevada's voice was described as a light and pure soprano, very flexible and of extended compass. She was an exceptional vocalist, but lacked the volume for dramatic singing. Her triumphs were almost solely in the florid airs of such roles as Lakmé, Amina, Rosina, Ophelie, Mireille. An exception was the mezzo-soprano role of Mignon, in which she was highly successful. She explained the adoption of a stage name by saying that the French found it almost impossible to pronounce "Wixom".

## Aided by Bagby Foundation

In recent years, Emma Nevada had very few pupils, and her daughter was unable to get engagements. An old friend told A. M. Bagby, of the Bagby Music Lovers Foundation, Inc., of Mme. Nevada's plight, and for the last three years she has received a regularly monthly pension from the Foundation, which enabled her to live in comfort.

The Foundation took care of Minnie Hauk for the last eight years of her life, and also provided funds for Cosima Wagner, Antonio Scotti and Adele Aus der Ohe in their last years. At present, it is providing funds for ten other artists, two of whom were among the greatest singers of the past, whose names the Foundation will not reveal during their lifetime.

## Gerard Tonning

Gerard Tonning, composer of the opera 'Leif Erikson', and other works, pianist and conductor, died of a heart attack at his home in New York on June 17.

Mr. Tonning was born in Stavanger, Norway, in 1860. He was graduated from the University of Christiania (now Oslo), and then studied at the Royal Conservatory in Munich. He came to the United States and from 1887 to 1905 lived in Duluth, Minn., where he conducted the Concordia and Mozart Societies and founded the Beethoven Trio. In 1905 he went to Seattle, where he composed his opera, 'Leif Erikson', which was performed there in 1910 and the Brooklyn Academy of Music in 1934. His American Indian opera, 'Blue Wing', was produced by the Seattle Federation of Women's Clubs in 1917.

## Karp P. Mikhalekoff

BROOKLYN, June 16.—Karp P. Mikhalekoff, director of the Brooklyn Music School Settlement for the past two years, died on June 14, following a short illness. Before joining the settlement, Mr. Mikhalekoff had been a member of the Don

LONGY SCHOOL CLOSES  
CAMBRIDGE WINTER TERMConcert in Agassiz Theatre Includes  
Works by Student and Teacher—  
Plans Outlined

BOSTON, July 10.—The Longy School recently offered the closing events of its winter term. The final concert, given in Agassiz Theatre, Cambridge, included a Trio for violin and 'cello by John Sears, a diploma student of the school, and an Introduction and Allegro for piano, by Elmer Schoettle, a member of the faculty.

In connection with the forthcoming winter term, the Longy School has announced that Nadia Boulanger will return to the United States to become a full-time member of the faculty for a period of three years. Mlle. Boulanger's teaching will be restricted to advanced students. A seminar in composition and courses in counterpoint fugue and advanced harmony will be given for men and women of exceptional ability. Opportunity will also be given students to enroll in a lecture course on Bach Cantatas. It is now planned for Mlle. Boulanger to be at the school daily, from Monday to Friday, inclusive, during the school year.

G. M. S.

Samoiloff Pupils Fulfill Many Dates on  
West Coast

LOS ANGELES, July 10.—Laura Saunders, dramatic soprano, pupil of Lazar S. Samoiloff, has been engaged to sing the role of Micaela in the Hollywood Bowl performance of 'Carmen'. She will also give a joint recital with Murice Zam, pianist, in the Redlands Bowl, and be the featured soloist on the Hungarian Day program at the San Francisco Fair. Jules Bledsoe, baritone, is again studying with

Cossack Choir, serving as its business manager and secretary. A native of the Province of the Don, Russia, he was the son of a priest of the Greek Church. During the World War he served as liaison officer with the British and French forces. He married Isabel Alliger of Brooklyn in 1930.

## Clement J. Laskowski

CHICAGO, July 3.—Clement J. Laskowski, voice teacher, died on June 2 in his studio apartment at 29 East Ohio street. Born in Chicago, he was forty-nine years old. Mr. Laskowski was connected with the old Civic Opera company for eight years until two years ago. In recent years he had specialized in teaching voice to students for the priesthood. In tribute to him, thirty priesthood students sang at his funeral services in St. Peter's church. Mr. Laskowski is survived by his widow, Bertha, three daughters, and two sons.

## Harold Van Duzee

KANSAS CITY, Mo., July 5.—Harold Van Duzee, director of the Kansas City Conservatory of Music, died here on July 3, at the age of forty-eight. He had studied singing both in the United States and Europe and is said to have sung in grand opera abroad. He had also been solo tenor with 'Roxy's Gang'.

## Schelling Estate Appraised at \$665,652

Ernest Schelling, composer, pianist and conductor of the New York Philharmonic-Symphony concerts for young people, who died on Dec. 9, 1939, in New York, left an estate of \$709,809 gross, and \$665,652 net, according to a transfer tax appraisal filed on June 24 in the State Building. Mr. Schelling's widow, the former Lucie Howe Draper, is the principal beneficiary. The Edward MacDowell Association, Inc., received \$1,000.

Mr. Samoiloff. He has recently given recitals in Paris, London and other European capitals. Olga Dane, contralto, who was a member of the Chicago Civic Opera Company for two years, and who appeared in performances in the Hollywood Bowl, has returned to Mr. Samoiloff to study Wagnerian roles until she begins her Autumn concert tour.

EASTMAN MUSIC SCHOOL  
OPENS SUMMER SESSIONThree Guest Instructors Supplement  
Regular Faculty—Walter Mills  
Begins Recital Series

ROCHESTER, N. Y., July 10.—The summer session of the Eastman School of Music opened on June 24. The student body at this session is in majority of mature members, coming for work definitely scheduled in advance of the opening day and these members are in large number professional musicians.

The attendance this year closely approximates that of the two previous summers which marked a considerable increase over previous years. Almost the entire faculty of the Eastman School remains on duty during this session and is this year supplemented by three guest instructors, Herbert Elwell, of Cleveland, O., who conducts a course in composition; Frederick H. Haywood, of California, offering courses in voice class teaching; and Doris Moore, of Rochester, conducting a course in piano class teaching.

The annual Summer series of concerts in Kilbourn Hall, presented by the Eastman School of Music in connection with its Summer session, was begun by Walter Mills, baritone, June 27, followed by Harry Farbman, violinist, on July 3. Catherine Crozier, organist, was to appear on July 11; Whittemore and Lowe, duo-pianists, on July 18. These concerts are open without cost to students of this session. Raymond Wilson, assistant director of the Eastman School, is director of its summer sessions.

M. E. W.

## Artist-Pupils of Fritz Lehmann Heard

The following artist-pupils, studying the interpretation of Lieder in many languages with Fritz Lehmann, have made numerous public appearances recently. Janet Buch-Hecht, American contralto, gave recitals at the Coral Club of Clinton on March 29 and at the Montclair Women's Club on April 29. Maria Schacko, American soprano gave two programs of Lieder on station WNYC on April 26 and May 5. On May 12 she sang at the Home for the Aged in New York City. Isbel Mutch, Canadian soprano, gave a recital at the MacDowell Club in the New York on April 21. Jean Love, Australian soprano, sang a recital for the Authors Club in New York on March 23. Adelaide Abbot, American coloratura soprano, gave a recital for the PEO National Sorority Banquet at the Hotel New Yorker on May 9. On May 12 she sang in the Grand Central Station in New York commemorating Mothers Day during National Music Week. She is currently engaged at the World's Fair until October, where she is appearing in 'Railroads on Parade' as soloist.

## Hazel Griggs Lectures in Norfolk

Hazel Griggs, concert pianist and teacher, gave two lectures on "Essentials in Piano Teaching" and "Teaching Material" for the Norfolk Guild of Piano Teachers in Norfolk, Va., on June 18. She has also heard and rated over 700 students playing in the National Piano Tournaments: May 8-11, Rock Hill, S. C.; May 13; Greenwood, S. C.; May 15-18, Richmond, Va.; May 22-25, Providence, R. I.; June 7, 8, New York City; June 10-15, Norfolk, Va.



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## Kelley Joins Boston University Faculty

BOSTON, July 10.—Kenneth G. Kelley, for thirteen years supervisor of music in Schenectady, N. Y., was recently appointed professor of music education and head of the department of music education in the Boston University College of Music. He began his work at the Summer session on July 1.

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## MUSICAL COLLEGE HAS EXERCISES IN CHICAGO

Helen Howe Given Degree at Seventy-Third Annual Commencement—Students Appear with Orchestra

CHICAGO, July 10.—The Chicago Musical College held its seventy-third annual commencement exercises on June 19, at Orchestra Hall. Nine students, Perry O'Neil, Lola Hutchinson, Lois Anderson, Jacobeth Kerr, Lloyd Mendelsohn, Shirley Trepel, Robert Handwerger, Albert Shlay and Sybil Goldberg, appeared with the College Symphony, Leon Sametini conductor.

An honorary degree of Doctor of Music was conferred on Helen Howe, director of music in Chicago public schools, in recognition of her leadership in music education. During the opera season, Miss Howe was instrumental in obtaining the bargain-priced board of education performances given for school children. Rudolph Ganz, president of the Chicago Musical College, and Miss Howe both addressed the commencement audience.

C. Q.

### Spruce Street Students Heard

PHILADELPHIA, July 10.—The Spruce Street Studios of Music presented a students' recital in the Philadelphia Art Alliance Auditorium on June 16. A varied program enlisted the talents of some forty pupils. Listed were excerpts from *Hänsel und Gretel*; numbers by a rhythm orchestra, vocal and violin ensembles, and a choral group; piano duets, and other items.

W. E. S.

### Egon Petri Appointed to Post at Cornell

ITHACA, N. Y., July 10.—Egon Petri, pianist, has been appointed visiting lecturer in music at Cornell University for the academic year 1940-41.

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## YALE SCHOOL OF MUSIC GIVES ANNUAL CONCERT

Dr. Charles Seymour Presents Scholarships, Fellowships and Other Awards

NEW HAVEN, CONN., July 10.—At the annual commencement concert of the Yale University School of Music on June 5, Dr. Charles Seymour, president of Yale University, presented fellowships, scholarships and prizes. The concert, conducted by Dean Stanley Smith of the school and Hugo Kortschak, presented students, assisted by the New Haven Symphony and the Civic Orchestra.

The Charles H. Ditson fellowship of \$2,000 for graduate study, based upon excellence in both musical composition and performance, was awarded to T. Charles DeWolf La Monde of Shaker Heights, Ohio, and fellowships of \$500 to Morris Levine of West Haven, and Emeline Ranaudo of Waterbury.

Other awards included:

Charles H. Ditson Scholarships—Florence C. Gref, Westport, Conn., and Mildred Morehead, Litchfield, Conn.  
Woods Chandler Memorial Prize—Rosalind F. Field, Essex, Conn.  
Benjamin Jepson Memorial Prize—Jean S. Nelson, West Haven.  
Julia Silliman Scholarships—Florence C. Gref, Constance D. Young, Newport, R. I.  
Julia E. Stanley Knight Memorial Scholarship—John F. MacEnulty Jr., Port Washington, N. Y.  
Among the third year students receiving certificates in the theory of music were Gerald R. Andrew, Danbury; Virginia M. Bushnell, West Haven; Albert Gillis, Rahway, N. J.; Newell O. Jenkins, New Haven; William Meder, East Hampton, Conn.; Russel Raymond and Urico Rossi, Waterbury; Frances H. Sisselman, Brooklyn, and David L. Sudock and Natalie Witkin, New Haven.

### Cincinnati College and Conservatory Hold Commencement Exercises

CINCINNATI, July 1.—The Frederick Shaler Evans Contest was held in the drawing room of the Conservatory of Music on May 31 with five piano students participating. Mr. Evans was the former dean of the conservatory. The winner was Louis Kohnop. Betty Ann Huesser received honorable mention. The judges were Selma B. Meis, pianist, Howard Hess, critic, and Valeria Adler. The Commencement Exercises took place in the concert hall on June 6.

The College of Music Commencement exercises took place in the Odeon on June 14. There was a special concert by the College Orchestra, under Walter Heermann, in the Odeon on June 13.

### Beveridge Webster Teaching at New England Conservatory

Beveridge Webster, young American pianist, is now teaching piano at the New England Conservatory of Music. Born in Pittsburgh, he studied at the Pittsburgh Conservatory of Music, then in Paris under Isidor Philipp at the Conservatoire. Before graduating he was awarded the premier prix in piano, premier nommé, at the Paris Conservatoire. Since then Mr. Webster has appeared in recitals throughout Europe and in this country, since 1934, has appeared as guest artist with the Philadelphia, St. Louis, Pittsburgh, New York, Chicago and Boston Symphony orchestras.

### Pro Arte Quartet Giving Mozart Festival at Mills College

MILLS COLLEGE, CALIF., July 10.—A Mozart festival is being presented by the Pro Arte Quartet at Mills College from June 23 through July 31. Warwick Evans, cellist, has taken the place of Robert Maas, whose recent illness prevents his appearance with the quartet. Regular members of the quartet are Alphonse Onnou, Laurent Halloux, violins, and German Prevost, viola. The quartet is assisted by Nathan Firestone, viola; Marcel Grandjany, harp, and Irene Jacoby, piano, in various of the programs. The Sunday programs are varied in nature, while the Wednesday programs are devoted to Mo-

zart, the six programs containing six quartets, two duos and ten quintets of the great composer.

## CHICAGO COMMENCEMENT

Conservatory Holds Exercises at Studebaker Theatre—Orchestra Is Heard

CHICAGO, July 10.—On June 16, the Chicago Conservatory held its annual commencement exercises at the Studebaker Theater. Addresses were made by Edgar A. Brazelton, dean of the conservatory and by Anna Fitzsimons, artistic director. Edgar Nelson, president, gave the certificates, diplomas and degrees to the graduates.

The music was supplied by the school symphony under Ludwig Becker. Soloists were Earl Bichel, Florence Klein, Robert Basso, Juel Buck, Herbert Donaldson, Amerigo Marino, Mona Bradford and Raya Burakoff. Mr. Donaldson was heard in the second and third movements of his Concerto No. 1 for piano and orchestra, which he wrote as his thesis. C. Q.

### Roth Quartet Offers Festival at Brigham Young University

PROVO, UTAH, July 10.—Returning to Brigham Young University, the Roth String Quartet offered a festival of five concerts during the week of June 17. The noted pianist E. Robert Schmitz joined them on one program, offering a new work by professor Robinson, member of Brigham Young's faculty, and a performance of the Franck Quintet. On June 24 the quartet was in Laramie, Wyoming, for a concert at the University of Wyoming, from there they went to Kansas City University for two programs on June 27 and 28. Feri Roth is spending July in California teaching a master violin class.

### Sherwood Music School Holds Commencement

CHICAGO, July 10.—The Sherwood Music School held its forty-fifth annual concert and commencement exercises in Orchestra Hall on June 14. An honorary doctor's degree was conferred on Guy Maier, pianist and teacher, who also gave an address. The Sherwood Symphony, directed by P. Marinus Paulsen, accompanied the following student soloists: Miriam Hall, Margaret Jirasek, Evelyn Wildman, Robert Kline, Francis Stevenson, Beverly Watts, James King and Wade Parks.

C. Q.

### Boguslawski College of Music Holds Exercises

CHICAGO, July 10.—In Thorne Hall on June 16 the Boguslawski College of Music held its annual commencement exercises. Ernest Toy conducted the college orchestra, accompanying the following soloists: Leonardo Amaresco, Rose G. Schnitzer, Ruth Daniels-Nelson and Dr. Toy himself. Dr. Moissaye Boguslawski delivered the commencement address. An honorary degree of Doctor of Music was given to Rosemarie Glose and the degree of Doctor of Fine Arts to Paul Schulze.

C. Q.

### Ericourt Becomes Permanent Member of Chicago Musical College

CHICAGO, July 3.—Daniel Ericourt, French pianist, has become a permanent member of the Chicago Musical College's faculty. He is a graduate of the Paris conservatory, where he won the first grand prize and the Diemer prize. He has played in most of Europe's and America's musical centers, including Chicago, and with many famous orchestras. Composing, arranging and editing of piano music are also numbered among his accomplishments. Mr. Ericourt began his activities with the Chicago Musical College on June 24, the beginning of the summer session.

### Chicago School Graduation

CHICAGO, July 10.—Graduation programs of the Cosmopolitan School of Music were held from June 14 to June 22. A concert by the school's symphony orchestra, conducted by Paul Vernon, was given on June 20, in Kimball Hall. The orchestra accompanied seven soloists.

C. Q.

## Begins Master Classes



William Hacker, Pianist, at New York State College for Teachers, Where He Gave a Recital Recently Under the Auspices of the Student Association

LOUDONVILLE, N. Y., July 10.—William Hacker, pianist and professor of music at Siena College, on June 15 opened the first of a series of master classes which he is holding during the summer in Albany, Troy and Schenectady, N. Y. Two six-week courses are scheduled with a fortnight open during the latter part of July, when Mr. Hacker will give a series of piano recitals playing at Star Lake, N. Y., on July 19; Pike, N. H., July 23; and Sunapee, N. H., on July 28. The last concert will be given out-of-doors, employing Mr. Hacker's trailer, equipped with grand piano and stage.

CHICAGO, July 5.—Dorothea Derrfuss, vocal teacher, has recently remodeled a large residence on the north side for studio purposes.

Valerie Glowacki, soprano, a pupil of Madame Derrfuss, is to sing at the Grant Park concerts this summer and at the 1940 Starlite Series of the Tulsa Symphony, Tulsa, Okla.

Hursey Francis, tenor, and Eva Spigglek, soprano, from the Madame Derrfuss studios, appeared at the Bismarck Hotel during the month of June in condensed versions of Strauss' light operas, 'The Bat', 'The Gypsy Baron', and the 'Chocolate Soldier'.

La Rue Ruth, pianist, from the same studios, has made numerous professional appearances during the past season as accompanist for both vocal and instrumental soloists in recitals given here.

BALTIMORE, July 10.—The students of the Maryland School of the Blind gave a recital at Newcomer Hall on June 9 before an admiring audience. These pupils proved the quality of their training which had been given by the following teachers: Elizabeth Chase Pattillo, director of the department of music; Alice E. Greenleaf, piano; Edyth Gorsuch Onion, voice; and Edith M. Rogers, violin.

F. C. B.

BALTIMORE, July 10.—An exhibition concert given by the pupils of the European Conservatory of Music, Henri Weinreich, director, attracted a large audience to Stieff Hall on June 6. The pupils had been instructed by William Chenoweth and the director of the conservatory. Thirty-five students participated in this program.

F. C. B.

## New York Studios



G. Provensano

### APPOINTED TO NEW POST

Vernon Hammond, Assistant Conductor of Opera with Alexander Smallens at the Robin Hood Dell in Philadelphia, Who Has Been Appointed to the Newly-Created Post of Executive Manager at the Academy of Vocal Arts in Philadelphia. He Will Also Be Conductor and Head of the Opera Coaching Department of the Academy. He Is Also Conductor of the Chorus of the American Guild of Musical Artists

### Petran to Teach at University of California

BALTIMORE, July 10.—Laurence Petran, a member of the research and instructional staff of the Peabody Conservatory of Music, has been appointed to the summer faculty of the University of California. He will teach the Psychology and History of Music and also give recitals. Mr. Petran is chairman of the music department of Goucher College and organist at Wilson Memorial Methodist Church in Baltimore.

Susan S. Boice, teacher of singing, presented her pupil, Dorothy Wyth, soprano, in recital at her New York studio on June 9. Miss Wyth was cordially received and gave artistic interpretations of French, German, Russian and English works. She was heard in songs of Hahn, Moret, Chausson, Schumann, Schubert, Donaudy, deLeva, Guarneri, Tchaikovsky, Griffes and Bobson. There was a large audience in attendance. Her accompanist was Samuel Russell Eves.

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The first concert of the La Forge-Berumen summer school series was heard by a capacity audience on June 20. The Balladeers opened the program with a group of sacred works. Others heard included Elizabeth Andres, contralto; Constantine Callinicos, pianist; Ellen Berg, ten-year-old soprano, accompanied by Mr. La Forge, with Justus Gelfius playing the flute obbligato; and Jess Walters, baritone. The Balladeers closed the program with a group in lighter vein.

The second concert of the summer school series was given on June 27. Ernestine Carpenter, soprano, sang Mozart airs, and songs in English; Gil Valeriano, tenor, three groups of miscellaneous songs, and Beverley Lamb, ten-year-old soprano, a group of songs. Beryl Blanch accompanied. Elvin Schmitt pianist was also heard.

'The Balladeers' were heard at the Temple of Religion of the World's Fair on June 8. Stuart Gracey, baritone, Grace Deems Guibert, soprano, and Frank La Forge, composer-pianist, gave a program at Darien, Conn., on June 9. The program was given for the graduating class of Daycroft School in Stamford at the home of Mr. and Mrs. La Forge. Jess Walters, baritone, was heard as soloist with the Bridgeport Symphony June 10. Everett Sumner, baritone, has been engaged as staff performer for RCA television at the New York World's Fair.

\* \* \*

The Richards Studios, Vere, Virginia, and Jane Richards, teachers of singing, presented a series of Spring student recitals in New York and Jersey City. Accompanists were Virginia Richards, Josephine Di Corcia, Myrtle Brower, Adele Sekel and Marjorie Press. About twenty-five pupils participated in the recital given at the Carnegie Chamber Music Hall in Carnegie Hall on June 3; first year students were heard at the Richards Studios in Bayonne, N. J., on June 8; second year and advanced students took part in the recital at the Philip Vroom School in Bayonne on June 10, and second year and advanced pupils were heard at the First Reformed Church of Bayonne on June 17. On June 21, first year students appeared at the Richards Studios in Bayonne, and the final program was given at the studios by Junior and Intermediate students on June 24.

\* \* \*

Pupils of Edgar Schofield, voice teacher, have fulfilled many engagements. Charles Schiffeler, baritone, was soloist with the Portland Symphony on June 11 and has been re-engaged by the San Francisco Opera for its Fall season. Adelaide Van Wey, contralto, was heard in concert on June 27 at the Western Carolina Teachers College. Ray Dedels, tenor, is singing in 'Railroads on Parade' at the New York World's Fair and Ernest Lawrence, tenor, is a member of the Waring Glee Club at the San Francisco Exposition. Cleve McGowan, baritone, has been engaged as soloist during the Summer months at the Plymouth Church of the Pilgrims, Brooklyn, N. Y.

\* \* \*

Rose Raymond, pianist and teacher, presented a group of her pupils in recital in the Steinway Concert Hall on the afternoon of June 16. Those taking part included Suzanne Mirman, Joyce Barnes, Constance Marantz, Joan Sher, and Eugene Febbo. There was a large audience in attendance.

\* \* \*

Ethel Kramer, thirteen-year-old pupil of Irma Zacharias, was selected as violin soloist from among 8000 enrolled students of the Evander Childs High School to appear at the closing exercises of its music department in its auditorium on June 7. In addition to her group of solos, which included works by Wieniawski, Schubert-Wilhelmy and Paganini, during the playing of which she was accompanied at the piano by Sylvia Kramer, Miss Kramer



H. Hewett

Bachelor of Music Degrees Were Awarded by the Cleveland Institute of Music to (Left to Right), Alfred Zetzer, Gladys Anderson, Helen Rose, Jessica St. John, Phyllis Abrahams, James Caesar, Bonita Potts, Mary Jane Scofield, Janet Myers, Marian Matousek, and Evelyn Ross

### CLEVELAND INSTITUTE HOLDS COMMENCEMENT

#### Eleven Awarded Bachelor of Music, Two, Master of Music Degrees

CLEVELAND, June 15.—The Cleveland Institute of Music held its fifteenth annual commencement exercises at the school on June 13. Louis B. Seltzer, editor of the Cleveland *Press*, made the address and Ralph S. Schmitt, president of the board of trustees, awarded the diplomas. The annual prize award, donated by the alumni association, to the student having the high-

est scholastic standing for the year, was given to David Wuliger, by the director, Beryl Rubinstein.

The following degrees were awarded:

Master of Music in theory, Starling Cumberworth; Master of Music in piano, Henry Gibson; Bachelor of Music in piano, Gladys Anderson, Jessica St. John, Phyllis Abrahams, Marian Matousek, Janet Myers, Mary Jane Scofield; Bachelor of Music in violin, James Caesar, Evelyn Ross; Bachelor of Music in cello, Bonita Potts; Bachelor of Music in voice, Helen Rose; and Bachelor of Music in clarinet, Alfred Zetzer.

was also accorded the distinction of appearing with Bert Fund, violinist, and Harry Raskin, pianist, music directors of the school, in the first movement of the Bach Concerto for two violins.

\* \* \*

Enrico D'Amicis presented his pupil, Victoria Bitterman, mezzo-soprano, assisted by Muriel Juliber, accompanist, and Hanna Lefkowitz, pianist and guest artist, in Hubbell Hall, on the evening of June 25 in recital. Miss Bitterman sang works by Caldara, Franz, Bizet, Albanese, Foster, Haydn-Wood, and several anonymous airs. Miss Lefkowitz played music by Rameau,

Godowsky, Chopin, Paganini-Liszt, Albeniz, Medtner and Delibes-Dohnányi. Following intermission, Mr. D'Amicis made an address.

\* \* \*

Solon Alberti, teacher of singing and coach of repertoire, upon the completion of his twenty-first year of teaching in this city, left on June 12 to hold his tenth annual series of master classes in the West, visiting Chicago, Boise and Nampa, Idaho, San Francisco and Los Angeles. In July, Mr. Alberti was to return to his New York studio.

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OPENING THE NORTH SHORE CIVIC MUSIC DRIVE

At a Luncheon at the House of the Seven Gables in Salem, Mass., Mayor Edward A. Coffey Officially Launched the Membership Campaign of the North Shore Civic Music Association. Left to Right Are Clinton R. Gould, Executive Vice-President of the Association; Mrs. James F. Brennan, Recording Secretary; Mrs. Ernest Wright, Organization Chairman; J. P. Hayes, Civic Concert Service Representative in Charge of the Campaign; Mrs. Elizabeth McGuire, Mayor Coffey; Mrs. Margaret Millea Henry, Secretary, and Frances Watkins and Virginia Churchill, Directors. The Association Will Present Argentinita, the Griller Quartet, Ania Dorfmann, and Jarmila Novotna Next Season

## SEATTLE ATTENDS STRAUSS OPERETTA

### Die Fledermaus' Closes Series of Lyric Theater Under Gebert's Direction

SEATTLE, Wash., July 7.—The Lyric Theater, Ernst Gebert, director, closed its first year with the Strauss waltz opera, 'Die Fledermaus' which surpassed all performances to date. The stage sets were attractive, the movement swift and amusing and the gay music a delight to hear. Florence Bean James, stage director and author of the modern version of the Richard Genee libretto, made the most of its possibilities. The orchestra, men from the Seattle Symphony, is now a permanent part of the Lyric Theater.

Mr. Gebert, founder-director has ac-

complished wonders with the young student musicians. The principals were well chosen and sang with assurance and ease. The cast included Gordon Neal, Alfred; Nina Pooser, Adele; Maxine Thomas, Rosalinda; Ralph Miller, Gabriel Von Eisenstein; Frederick Chouinard, Paul Elmer, Frederick Loehri and Minor Wyatt.

The English singers, Viola Morris and Victoria Anderson, were presented in a program of two-part music at the University of Washington on July 2.

The program of classic and folk music also included a solo group for each singer. They sang with a freshness and delicacy of feeling which was particularly agreeable and displayed a variety of tonal color. Norma Abernethy was an excellent accompanist.

NAN D. CRAIN

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## LOS ANGELES HEARS MUSIC BY MODERNS

### Jacobs Leads Festival of Vocal and Instrumental Works at Church

LOS ANGELES, July 10.—Contemporary composers of sacred music were represented in the recent festival of modern music given at the First Congregational Church under Arthur Leslie Jacobs. Eleven works were presented in the two programs, nine of which were heard here for the first time.

Roy Harris's 'Tears', from his Symphony for Voices, and Zoltan Kodaly's 'Jesus and the Traders' were heard in the first program. Both are written for mixed voices and were sung a cappella by the Chancel Singers of sixteen voices. W. Brownell Martin, organist of the church, conducted excerpts from his Missa Brevis. Mr. Martin was also heard in George Frederick McKay's finale from sonata for organ, and also played the organ in a transcription for organ and novachord of Poulenc's 'Concert Champêtre'. A harp piece by Salzedo, played by Carmel Ling, and the Sonata in D for Violin and Piano, Op. 11, No. 2, by Hindemith, played by Pearl Gould and Dixie Blackstone, completed the first program.

### Toch Heard with Quartet

The second program brought Toch's Quintet, Op. 64, played by the composer and the Louis Kaufman String Quartet, and a cantata, 'Dona Nobis Pacem', for soloists, chorus and orchestra, by Vaughan Williams, sung by the Cathedral Choir of 100 voices, conducted by Mr. Jacobs. Soloists were Fern Sayre, soprano; Merwyn Dant, baritone, and Charles Hazelton, tenor. Other works were Normand Lockwood's setting of excerpts from the Psalms for mixed voices, sung a cappella by the Cathedral Choir, and Philip James's Benedictus in C, for mixed voices and organ.

HAL D. CRAIN

## EVERETT IS HOST TO MUSIC TEACHERS

### Washington State Federation Holds Twenty-Fourth Convention

EVERETT, Wash., July 10.—The twenty-fourth convention of the Washington State Federation of Music Teachers, Pearl McDonald of Seattle, president, was held at Everett, June 25-28. The program of lectures, recitals and classes was interspersed with round-table discussions.

Among many interesting features were three outstanding lectures. 'Creative methods in piano teaching' by William O'Toole of New York. 'Value of study of Lieder' with informal discussion, by Nicholas Goldsmith of Stanford University and 'Discipline in the arts' by Ira Dilworth, B.C., regional representative of the Canadian Broadcasting System.

The University of Washington chorus, Charles W. Lawrence, director, with August Werner, soloist, was heard in Robinson's 'Ballad for Americans'. The Seattle Lyric Theater, Ernst Gebert, director, gave a performance of Rossini's 'Barber of Seville'.

New officers are: president, Eleanore Scott, Wenatchee; vice-president, Gene Fiset, Seattle; secretary, Stella Noble,

Wenatchee; treasurer, Dr. C. E. Keller, Yakima. District vice-presidents are: East, Edna Hanna, Walla Walla; Central: Mrs. Edith Hawley, Yakima; Western, Edna McKee, Everett.

The Ladies' Musical Club will offer four artist recitals in its fiftieth anniversary concert series: Ezio Pinza, Oct. 23; Dorothy Maynor, Feb. 18; Artur Rubinstein, March 21; Albert Spalding, March 21. NAN D. CRAIN

## LOS ANGELES CLUBS PRESENT CONCERTS

### Ellis and Orpheus Groups Heard —National Federation Heralds Coming Biennial

LOS ANGELES, July 10.—The Ellis and Orpheum Clubs closed their first combined season with a concert in the Auditorium on June 20, Benjamin Edwards conducting. The affiliated groups now number more than 100 men, all amateurs, but capable of achieving excellent results. Ruth Holloway was the soprano soloist and Mrs. M. Hennion Robinson, the accompanist.

The National Federation of Music Clubs sounded its first salute for the forthcoming biennial convention, to be held in Los Angeles in June of next year, with a luncheon at the Ambassador Hotel on June 26. Mrs. Vincent H. Ober, president of the National Federation, was guest of honor and chief speaker. Mayor Bowron, leaders in civic life, and officials of the federation from various parts of the state were among those present. Mrs. Ober spoke on the subject of "Strengthening Foundations". The convention program will include a pageant of nations, a program of Inter-American compositions, events by junior choruses and orchestras, programs by college groups, a monster male chorus, and demonstrations and exhibits by the various motion picture studios. The luncheon was sponsored by the California Federation and the Los Angeles Chamber of Commerce. W. S. Rosecrans, past president of the Chamber of Commerce, was toastmaster.

### Relief Benefit Concert Heard

A program, given for the benefit of Holland Relief, with prominent citizens and representatives of the motion picture colony as sponsors, attracted a large audience to the Wilshire-Ebell Theatre on June 27. The program began with works by Borodin and Siniaglia, played by the Sylvan Noack String Quartet, which was later heard in two movements from the Quintet for Strings and Flute by Jan Brandis Buys, with Ary Van Leeuwen as assisting flutist. Devi Dja and her group of Bali-Java Dancers also appeared. Jules Bledsoe, Negro baritone, sang several works. Robert Ziegler was the accompanist.

The formation of a new choral group has been announced, to be under the general supervision of Otto Klemperer. The organization will number about 100 singers and will shortly begin rehearsals on Beethoven's Ninth Symphony and Missa Solemnis.

Praiseworthy performances of Gilbert and Sullivan's 'Mikado' were given by students of the Dorsey High School on June 14 and 15. The Girls' Glee Club and music production were in charge of Ruth Phillips Bonge, and the Boys' Glee Club and stage production were in charge of Edgar J. Hansen.

HAL D. CRAIN

## PRO ARTE GROUP JOINS WISCONSIN UNIVERSITY

### Quartet to Teach at Institution Under Grant of \$10,000 by Alumni and Citizens

MADISON, WIS., July 10.—Through the aid of four alumni and friends of the University of Wisconsin, the Pro-Arte string quartet of Brussels, Belgium, has become the Pro-Arte String Quartet of the University of Wisconsin.

Four gifts, each amounting to \$2,500, given to the University by Wisconsin alumni and citizens, were presented to the University board of regents in Bascom Hall on June 15 by president C. A. Dykstra. The four gifts are to constitute a \$10,000 foundation which provides that the Pro-Arte string quartet teach at and perform under the auspices of the University of Wisconsin during the 1940-41 school year beginning next October.

The four alumni and citizens of the state who subscribed to the foundation with their \$2,500 gifts are Joseph E. Davies, George I. Haight, Frank J. Sensenbrenner and Thomas E. Brittenham.

The quartet will teach music as well as give concerts on the University campus; it will also be available for concerts throughout the state under arrangements made with the University. At the University the quartet members will aid in coaching the University Symphony, will help in the teaching of music courses, and will give advanced courses in stringed instruments with ensemble groups. One of the objectives of the quartet will be to help build up interest in and appreciation of music in Wisconsin generally, president Dykstra said.

### Nicholas Blinoff Arrives in America

Nicholas Blinoff, violinist, pedagogue and coach, arrived in America in May. He intends to become an American citizen. Mr. Blinoff was born in Orel, Russia in 1896, studied violin in Germany, and with Zeitlin and Federovsky in Russia. He went to Paris in 1920, where he lived until he decided to come to the United States. In Paris he studied with Nestor Lejeune at the Schola Cantorum, where he graduated in 1933 with the superior diploma in violin. He has concertized extensively in France as soloist and chamber music player and has taught privately as well as in the violin classes at St. Denis University. He has also acted as coach for various chamber groups. Mr. Blinoff has received testimonials from Vincent d'Indy and Alexandre Glazunoff.

### Minneapolis College of Music Holds Commencement Exercises

MINNEAPOLIS, July 2.—Commencement exercises at the Minneapolis College of Music were held on June 22 in the college auditorium. A program of violin and piano concertos and operatic arias was presented by members of the graduating class. Accompaniments were furnished by the college orchestra under William Muelbe. Frank Mannheimer, pianist, gave the college commencement address. Mr. Mannheimer began a five weeks master class session June 24 which will continue to July 27. Mr. Mannheimer, and Harold Ayres, violinist, concertmaster of the Minneapolis Symphony, gave a sonata recital at the Nicollet Hotel on June 24 under the auspices of the College of Music. Alice Brookfield, pupil of Mr. Mannheimer, will make her debut in the Town Hall, New York, in October.

### Ernest Powell School Exercises Held at Marshall, Tex.

MARSHALL, TEXAS, July 1.—Pupils, patrons and music lovers from seven East Texas towns and cities attended the two closing recitals of the Ernest Powell School of Music, in the school's assembly hall on June 3 and 4. The first night's program was given by pupils of the dramatic and vocal departments. The second night's program was given by pupils of the piano department. In school activities during the year there were presented Julia Smith, pianist-composer, of Denton and New

York, composer of the Texas grand opera 'Cynthia Parker', and Josef Wagner, composer-pianist of New York. The Summer session of the Powell school continues through June and July.

### Hahn Students Play in Recital

PHILADELPHIA, July 10.—Violin students of Frederick E. Hahn were heard in the auditorium of the Zeckwer-Hahn Philadelphia Musical Academy recently. A violin and piano sonata recital provided Charles McCabe's Sonata in G Minor, played by the composer and Ursula Curd; Brahms's sonata in A, played by Herbert Schick and Teresa Perazzoli; Sylvio Lazzari's sonata in E, played by Amleto Diamente and Florence Maguire, and Beethoven's 'Kreutzer' Sonata, played by Alvin Rudnitsky and Waldemar Liachowsky.

A concerto recital presented Mr. Rudnitsky in Dvorak's concerto; Mr. Diamente in the Kreisler edition of the Paganini D Major Concerto; Mr. Schick in Mozart's D Major Concerto; Rudolph Liachowsky in Viotti's A Major Concerto, and Thelma Shumann and Pauline Lassom in Bach's C Major Concerto. Another concert in the series engaged several of the above named performers together with Catherine Basilea and Betty Botek. W. E. S.

### Baltimore Hears Summer School Recitals

BALTIMORE, July 10.—The series of public recitals, Sunday evening entertainment for the students of the joint summer schools, The Peabody Conservatory of Music and the Johns Hopkins University began on June 31 with a brilliant program of organ music presented by Charles M. Courboin. The audience overflowed the Peabody auditorium and many heard the program from the nearby Mt. Vernon Place garden benches. Reinhard Werrenrath, baritone, sang on July 7; Pasquale Tallarico, pianist, will play on July 14; Frank Gittelson, violinist, July 21, and the Peabody Trio, July 28. Leroy Evans is the assisting accompanist for Mr. Werrenrath. F. C. B.

### Hazel Griggs Presents Pupils

On June 20, piano pupils of Hazel Griggs were presented in a musicale at the home of Mrs. David Kahn at Scarsdale, N. Y. Those appearing were Edwin Bruning, Yvonne Kuehnert, Anne Micou, Carolyn Bruning, Richard Kahn, Barbara Hall, Marcelle Rousseau, David Kahn, Richard Kuehnert, Barbara Sengstaken and Nancy Seiffer. Awards for outstanding accomplishment during the season 1939-40 were presented to Barbara Sengstaken and Anne Micou. Miss Griggs presented at a studio recital on June 25 Miss Rousseau, Lorrie Norr, Nancy Schwartz, and Miss Hall.

### School of Natya Opens Informal Recital Series

The School of Natya opened a series of Tuesday evening informal gatherings devoted to demonstrations and performances of Eastern dances, music and drama, on June 11. These meetings are being presided over by Ruth St. Denis, La Meri, Basanta Koomer Roy, Sarat Lahiri, Guido Carreras and other artists and orientalists. Those interested may communicate with the School at its headquarters, 66 Fifth Avenue.

### Mary Allison Added to Juilliard School's Summer Faculty

Mary Allison has been added to the faculty of the Juilliard Summer School and will conduct three classes in The Laymen's Music Course, based on the methods of presentation used by Olga Samaroff Stokowski, founder of the Laymen's Music Courses, Inc. In addition to a general class, Miss Allison will present a Seminar and a normal course.

### Kemp Stillings Opens Master Class in Mexico City

MEXICO CITY, June 28.—Kemp Stillings, violin coach, opened a master class on June 20. The class specializes in advanced technique and musicianship for violin, viola and 'cello.

## CHICAGO MUSIC SCHOOL HOLDS COMMENCEMENT

### American Conservatory Confers Honorary Degree on Ifor Jones—Students Appear with Orchestra

CHICAGO, July 10.—The American Conservatory of Music held its fifty-fourth annual commencement exercises at Orchestra Hall on June 18. Allen Spencer, dean of the conservatory, addressed the meeting.

Herbert Butler conducted the orchestra, with the following student soloists: Robert Rayfield, Louis Fishman, La Velle Lindburg, Myron Cohen, Fay Cusack, Ethel Korn, Adele Modjeska, Emily Aull and Ralph Valerio. An honorary doctor of music degree was conferred on Ifor Jones, conductor of the Bach choir at Bethlehem, Pa.

C. Q.

### Nadia Boulanger to Teach at Longy School for Three Years

CAMBRIDGE, MASS., July 10.—After an absence in France, Nadia Boulanger, distinguished French organist, conductor, lecturer and teacher, will return to the United States in September to become a full-time member of the faculty of the Longy School of Music for a period of three years. Mme. Boulanger's teaching will be restricted to advanced students. A seminar in composition and courses in counterpoint, fugue and advanced harmony will be given for men and women of exceptional ability. Each course, limited to twelve students, will consist of class lessons once a week and one individual lesson in addition to a discussion period weekly under the direction of Mme. Boulanger. An opportunity to enroll in a lecture course on the Bach Cantatas will be given to mature but less advanced students, while a series of lectures on the Beethoven Quartets will be available to the public for a nominal fee.



O'Connor Studio

### SINGS WITH BRIDGEPORT SYMPHONY

Ellen Berg, Ten-Year-Old Soprano and a Pupil of Frank La Forge, Who Was Heard as Soloist with the Bridgeport Symphony on June 24, Singing the 'Mad Scene' from 'Lucia di Lammermoor', Adding as Encores Two Mozart Arias. Frank Foti Conducted

## Musical Events in New York

### Opera Association Gives Concert

A grand opera concert by The Opera Association, an ensemble of thirty-five mixed voices, was given in the Hotel Astor on the evening of June 19.

Frieda Volkert, soprano, was one of the principal soloists. She was enthusiastically applauded by the large audience for her artistic delivery of Puccini's 'Vissi d'Arte' from 'Tosca'. Her other numbers included the finale from Verdi's 'Forza del Destino', which she sang effectively with William Stradi, bass, assisted by the chorus, also the 'Prayer' from Mascagni's 'Cavalleria Rusticana'. She was next heard in a duet from Verdi's 'Il Trovatore', with Carlo Pelletieri, baritone, closing with the 'Miserere', from the same opera, which was charmingly presented with Harold Friberger, tenor, and chorus. Other soloists cordially received were Rose Kearney, contralto; Harold Friberger, tenor, and Carlo Pelliteri, baritone.

The ensemble was heard in the 'Gypsy Chorus' from Verdi's 'Traviata' and the 'Anvil' chorus from 'Trovatore', under the efficient conductorship of John Pinero with Frank Cusumano at the piano. S.

### Gina Pinnella Gives Postponed Town Hall Recital

With Frank Chatterton at the piano, Gina Pinnella, soprano, gave her annual Town Hall recital on the evening of June 25, postponed from an earlier date. Mme. Pinnella, whose singing is well known to New York concert goers, gave excellent interpretations of arias from 'Le Cid' and 'Norma', as well as song groups in various languages by Rachmaninoff, Falla, Bizet, Brahms and Grieg. There was a large representation of works by American composers, including Josephine Forsythe, Grace Leadenham Austin, Henry Hadley, Jessie Moore Wise, Frederic Vonn, Cecil Cowles and Oley Speaks. Edna Burns accompanied 'The Lord's Prayer' at the organ. A large audience was present. N.

### Tuthill School Artists Present Verdi's Requiem in Carnegie Chamber Hall

The Tuthill School for Oratorio, James A. Brown Tuthill, director, presented its students in a performance of Verdi's 'Mozart' Requiem in Carnegie Chamber Music

Hall on the evening of June 6. Soloists were Anne Bennett, Alba Clawson, Augustine Jaquillard and Virginia Osborn, sopranos; Mary Frances Lehnerts, mezzo-soprano; Mary Boyd, contralto; Frederick Scheweppe, tenor; Clarence Maclean, baritone; John Calvert and Wallace Matrice, basses. Assistants were Alba Clawson and Alice Wightman.

### 'Aida' Given for Salmaggi

Verdi's 'Aida' was performed on the evening of June 23 at Mecca Auditorium as a testimonial to Alfredo Salmaggi, artistic director of the New York Hippodrome Opera Company, from his friends and colleagues.

The cast was headed by Gertrude Ribla in the title role, Hilda Kosta as Amneris, Ralph Errolle as Radames and Mario Fiorella as Amonasro. Helen Olheim was the Priestess and Nino Ruisi the Ramfis. Lesser roles were entrusted to Gualtiero Stafford and Gregory Armaine. Angelo Canarutto conducted. The audience was very enthusiastic.

### Victoria Hugo Gives Recital

Victoria Hugo, soprano, gave a recital in Carnegie Chamber Music Hall on the evening of June 13 before a friendly audience that welcomed her heartily. She began the evening with Cherubino's air 'Voi che Sapete' from Mozart's 'The Marriage of Figaro', and also sang Micaela's aria from 'Carmen', Lieder by Schumann, Debussy's 'Les Cloches', and an English group that included works by Haydn, Whelpley and Eden. Her accompanist, Charles Richard, contributed solos by Ravel and Debussy.

### Washington Heights Society Gives Spring Concert

The Washington Heights Oratorio and Choral Society, Hunted Sawyer, conductor, gave its Spring Concert in the auditorium of public school 132, on the evening of June 4. Soloists were Gladys Tandler, soprano; Mary Louise Beltz, contralto; Emile Fanning, tenor; Victor Feliccia, baritone, and Margaret Fountain, violinist. Gladys Macry was the accompanist. Works performed were Beethoven's 'In Praise of Music', and 'Pilgrims of Destiny', by Gene Branscombe, with a cast of twelve solo voices and choral ensemble.

# WORLD PREMIERES ENLIVEN STOCKHOLM OPERA SEASON

**'Singoalla' by de Frumerie, 'Kathrin' by Korngold and 'Queen Elizabeth' by Walter Performed — Many Revivals Add to Interest**

By INGRID SANDBERG

STOCKHOLM, June 16.

THE Stockholm Opera has had no less than three world premieres during the past season: 'Kathrin', by Erich Wolfgang Korngold; 'Queen Elizabeth' by Fried Walter, and 'Singoalla' by Gunnar de Frumerie. Other works new to the Stockholm Opera were the thoroughly enchanting performances of Mozart's 'Così fan tutte', Gian Carlo Menotti's 'Amelia Goes to the Ball' and Lecoq's 'The Daughter of Madame Angot'.

The revivals have been many, including among them Beethoven's 'Fidelio', and several Swedish operas: 'Engelbrekt' by Natanael Berg; 'Kronbruden' by Ture Rangstroem, and 'Fanal', by Kurt Atterberg. Several new ballets have been staged: the old Danish ballet 'Sylfiden', a Scotch Fairy tale, and 'Andalusia', a Spanish ballet with music by Falla; Concerto danced to Chopin's B Minor Concerto, and 'Such Things Can Happen', to music from 'Die Fledermaus' by Strauss. A few weeks of the season were devoted to light opera, when, 'The Merry Widow', 'Madame Angot' and 'Czardas fürstin' were performed to crowded houses.

#### Joel Berglund Acclaimed

In 'Kathrin', Korngold has not been successful with either libretto or music. One listens to the music in vain for anything characteristic. There is much Puccini but very little Korngold. But the medley is made with great skill; the music, containing lyric portions as well as jazz, often illustrates the dramatic effects as well, and the orchestration is effective.

The leading parts were well sung and acted by Brita Herzberg (Kathrin) and Einar Beyron (François). Joel Berglund gave a marvellous portrayal of a hotel-manager from Marseille. There seems to be no limit to the artistic power of this gifted young singer.

'Queen Elizabeth', by the young German, Fried Walter, deals with an earlier period of her reign than the time of Essex, and concerns her love for Robert Dudley. To Irma Bjoerck the part of Elizabeth meant a long step forward as an actress. Elizabeth gave her opportunity to show more histrionic skill than her former parts. As Lord Cecil Leon Bjoerker gave a fine and dignified interpretation, and as Don Antonio Joel Berglund added another fascinating figure to his long gallery. Robert Dudley and Amy Robsart were sung by Seth Svanholm and Helga Goerlin, both of them lovely to look at. Helga Goerlin earned special compliments for some charming old songs she sang to entertain the Queen at the Court.

The music is dramatically effective but somewhat rough harmonically and, except for those songs allotted to Amy Robsart, not melodious. But the work has character and independence.

'Singoalla', a first opera by the young Swede Gunnar de Frumerie, was awaited with a special interest. As a young boy of about eighteen years, de Frumerie won much publicity as a com-

poser. A great piano-factory announced a competition in piano-music, and put up three prizes. To the amazement of the jury, when they opened up the name-seals of the prize-winners they found the same name on them all: Gunnar de Frumerie. "I worked it out carefully", the young composer says

listeners a vision of the Oriental Middle Ages.

In effective contrast were the monasteries-scenes where Gunnar de Frumerie with great skill has woven in an old church choral, sung in Vadstena convent in Sweden around 1300. The quiet peace of the forests and the fear

Menotti's 'Amelia Goes to the Ball', Lecoq's 'Daughter of Madame Angot' and Mozart's 'Così fan Tutte' Given for First Time at Opera



Isa Quensel as Amelia



Left: Irma Bjoerck as Elizabeth



A Second Act Scene from 'Singoalla', Swedish Opera by Gunnar de Frumerie



In Fried Walter's 'Queen Elizabeth': from the Left, Seth Svanholm as Robert Dudley; Leon Bjoerker as Lord Cecil; Joel Berglund as Don Antonio



Conductor and Producer, Respectively, of 'Così fan Tutte': Fritz Busch and His Son, Hans

Allan Soderling

with a smile, "writing on different papers and in a different hand".

'Singoalla', a romantic tale known by almost every Swede after 1858, when it was first published, was written by the famous Swedish author, Viktor Rydberg. It tells of the love between Singoalla, daughter of the chief of the wandering people, and the young Knight Erland. The author speaks of Singoalla's ancestors as "the dark people from the Ganges". This is an important detail, which composer as well as stage-manager, Ragnar Hyltén-Cavallius, and decorator Jon-And, accentuated. There were no ordinary gypsy-costumes, but the dresses had soft, sweeping lines; there were no Hungarian Czardas accompanying the dances and the songs of the wandering people, but orientally colored tunes and harmonies give the

of the Black 'Plague' are other contrasts for which the composer has found intense expression in the music. The great fault with this work is, that most of the music seems to be written without much thought for the human voice. The orchestra sounded brilliant, but with very few exceptions, no parts were well written for the singers.

Singoalla was alternately sung by Gertrud Wettergren and Brita Ewart, and Knight Erland by Seth Svanholm.

The revival of 'Fidelio' held special interest because of Irma Bjoerck, who was heard for the first time in the leading part and had a tremendous and well earned success.

'Amelia Goes to the Ball', by Menotti, originally was given in double bill with the new ballet 'Andalusia', and 'Orfeus out in Town', Swedish ballet to music by Hilding Rosenberg. The Stockholm public as well

as all artists singing in 'Amelia' found it a most interesting, stimulating and amusing work. Melodies and orchestration are so charming that they gave the public a good, gay laugh. All the parts were sung and acted superbly. The question is if anywhere there is an artist more perfectly fit for the parts of Amelia than Isa Quensel. She is a charming actress with much temperament. As for the husband and lover, Sigurd Bjoerling and Einar Anderson acted and sang very well.

Both of these young singers had another success in the great hit of the season, Mozart's 'Così fan tutte'. The guest-conductor for these performances was Fritz Busch, and the stage-manager his twenty-five-year-old son, Hans Busch. This was Mozart; with a sparkling, glittering sense of humor accompanied by warm feeling and perfect musicianship—so this irresistible work was performed.

'Così' was sung in Italian, an experiment never before made in Sweden, where all operas are always sung in Swedish. The soft language added much to the graceful and vivacious performance. Fritz and Hans Busch brought an electrifying spirit into the opera house. They have found the right key to a perfect understanding of Mozart's genius. Helga Goerlin as Dorabella; Hjoerdis Schyberg as Fiordiligi, and Isa Quensel as Despina, delighted the public with their beautiful singing. A young baritone, Hugo Hasslo, made a remarkable debut as Guglielmo, and the old philosopher, Sigurd Bjoerling, smiled a good-hearted smile at silly difficulties among human beings, as did the public. The stage settings for 'Così' were by Sven-Erik Skawonius, and for the other works, by Jon-And.

Harald Andre can look back upon his first season as general manager with pleasure and satisfaction.

#### Bergh to Conduct His Work at Hollywood Bowl

LOS ANGELES, July 10.—Arthur Bergh, American composer and conductor, formerly of New York, will conduct the first California performance of his Festival March, 'Honor and Glory', with the Los Angeles Philharmonic in the Hollywood Bowl on July 16.